

# THE ETUDE

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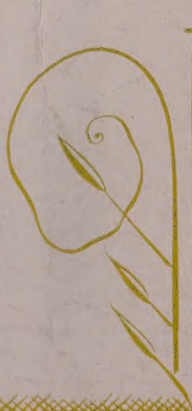
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# I DO NOT CARE TO SING ALONE

BY

*Maria Jeritza*

SOPRANO  
METROPOLITAN OPERA  
COMPANY



Photo by Setzer, Vienna

WE THINK of singing as a complete art, an entity in itself. And so I am called a soloist.

Yet to me the gift of the human voice, divine as it is, is not sufficient unto itself. In grand opera, flute or piano trill cadenzas with the coloratura; the full orchestra thunders the chords of a chorus. Opera stars do not sing alone.

If accompaniment is important in opera, it is absolutely vital in concert work. Here the singer must rely entirely on one instrument—the piano. And only when the tone of the piano harmonizes completely with the singer's voice do you have that "sweetest strain" the poet described—"a song in which the singer has been lost".

I realized this during my concert tours on the Continent. But it was not until after my arrival in America that I found the piano which possesses this sympathetic quality in the highest degree. This piano is the Knabe. When first I heard it, I was startled, so humanly eloquent was it. In its warm, rich tone, I seemed to hear myself singing. And soon I was singing. But I did not sing alone. The voice of the Knabe rose with my own and blended into it. My solo was a duet—and our duet was a solo.

Since then the Knabe has been my closest musical companion. It sings with me in my home in Vienna. Each Fall when I return to New York, a messenger from my steamer makes sure that the Knabe will be waiting to welcome me to my hotel apartment. The Knabe is with me on the stage of the Metropolitan Opera House, and on the concert platform. And whatever I sing, the Knabe seems to sense the emotion in my heart, and to express that emotion with a delicacy that defines every subtle shade of feeling.

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1928



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"Music for Everybody"



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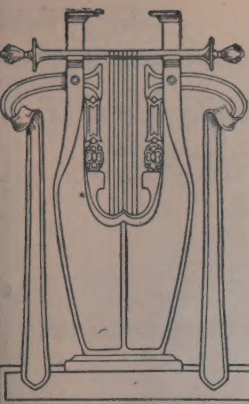
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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

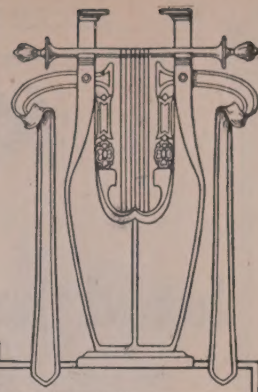
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ANTON DVORAK

## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



KURT ATTERBERG

SPILLVILLE, IOWA, a Bohemian village which claims the honor of having inspired Dvorak to write his famous *Humoresque*, recently gave a memorial concert of his compositions at the monument which has been erected in honor of his residence among his countrymen there. The monument stands by the side of a mountain brook where the master went often for inspiration and where he wrote a number of his works, the names of which are chiseled into the rough rock forming the memorial.

TWELVE NEGRO CHURCH CHOIRS, each numbering from thirty-five to forty members, participated in a competition for honors in the singing of "spirituals, plantation melodies and their characteristic songs," at Houston, Texas, late in the summer. The awards went respectively, in order of merit, to the Trinity East Methodist Episcopal, Mount Olive Baptist, St. James Methodist Episcopal and St. Paul Methodist Episcopal churches.

THE HASLEMERE FESTIVAL of music written when Henry VIII composed, *Good Queen Bess* practiced her virginals, Charles I played his viol da gamba and Charles II made verses for Master Pelham Humfrey to set to music, is again history because of the devotion the Arnold Dolmetsch family to a great ideal. Aside from the predominating British music, there was an evening devoted to early Spanish music and one to the works of Bach.

ONE HUNDRED AND TWENTY-SEVEN COMPOSERS, thirty of whom are Americans, are represented by compositions played on the programs of the Goldman Band Concerts in New York this last summer. Programs of Wagner music and that of Tchaikowsky and other Russian composers, drew the largest audiences.

THE LOS ANGELES GRAND OPERA ASSOCIATION opened its season on the evening of October fifth, with a performance of "La Tosca" in which Maria Jeritza sustained the title role. The present repertoire of the organization includes "L'Amore dei tre Re," "Turandot," "Carmen," "Faust," "La Cenerentola," "I Pagliacci," "Madame Butterfly," "Andrea Chénier" and "Cavalleria Rusticana."

THE SECOND ANNUAL HIGHLAND CATERING AND SCOTTISH MUSIC FESTIVAL was held at Banff, Alberta, Canada, on September third to sixth. Thirty-seven choirs from the various regiments of Canada, the procession to the field, where Piper Major William Campbell, of Vancouver, one of the two personal pipers to the late Queen Victoria, won first honors. There were also contests in folk singing, dramatic singing, and the playing of marches, strathspeys and reels.



SIR HAMILTON HARTY

THE ROYAL PHILHARMONIC SOCIETY of London began its season, this year in Queen's Hall, on November first, with Sir Landon Ronald conducting. Other conductors of the series will be Sir Henry Wood, Sir Thomas Beecham, Sir Hamilton Harty, Albert Coates, Basil Cameron, and John Barbirolli. What an array of native conductors! More than are given an opportunity in all the seventeen major orchestral organizations of the United States. Then to the Royal Philharmonic Society belongs the honor of having sent voluntarily a contribution of one hundred guineas (\$500) to furnish comforts to the English Beethoven.

THE "WAGNER SOCIETY" of Amsterdam, Holland, recently gave a performance of Bizet's *Armen* under the direction of Pierre Monteux.

THE CANADIAN COLLEGE OF ORGANISTS met for their Annual Convention, at Ottawa, Ontario, from August twenty-eighth to thirtieth, with Dr. E. C. McMillan, F. R. C. O., presiding. Discussions, mostly of the problems of the church organist, and recital programs filled the sessions; and a movement was started to arrange for a joint meeting of the Canadian College of Organists and National Association of Organists (of the States), at Toronto next year.

GRAND OPERA IN MODERN DRESS is to be offered to the smaller American cities, during the present season, through the enterprise of the National Broadcasting Company which will send its Grand Opera Company on the road to present certain operas, without scenery or costumes, so that the people may hear the productions at the least possible expense.

LEOPOLD STOKOWSKI, after a leave of absence of a year and a half on account of health weakened by overwork, again took up the baton of the Philadelphia Orchestra for the programs of October fifth and sixth. After leading the regular series of the season, including the concerts of November twenty-seventh and twenty-eighth, he will again rest till March twenty-fourth when he will resume the leader's duties for the remainder of the season.

MAESTRO ALBERTO FRANCHETTI has presented to the Minister of Public Instruction of Italy his resignation as Director of the Royal Musical Institute Luigi Cherubini. As a reason he gave his desire to devote his entire time to composition, especially to the completion of his opera "Il Governatore" (The Governor).

GABRIEL MARIE, the French composer and orchestra conductor, widely and popularly known by his dainty *La Cinqtaine*, died recently at the age of seventy-seven, while on a journey through Spain. He conducted the concerts of the Paris Exposition of 1889 and was a collaborator of Charles Lamoureux.

DR. JAMES M. TRACY, long a leading figure in the musical life of New England, and later in Denver, Colorado, died at his Denver home on September third. Born at Bath, New Hampshire, on January 27, 1837, the son of a pipe organ builder and choir leader, he, when scarcely four, had music lessons from his father and sang in the choir at six. After studying with prominent New England teachers he entered the Leipzig Conservatory as a pupil of Plaidy and Richter and later studied with Liszt at Weimar. He gave a long life to the advancement of the best standards of American music and teaching and belonged to that band of devoted pioneers who laid the foundations of our present great achievements in the art.

THE CLEVELAND SYMPHONY ORCHESTRA will celebrate its tenth anniversary on December eleventh, at which time Nikolai Sokoloff will celebrate also his tenth anniversary as conductor of the organization. Lucky Cleveland Symphony Orchestra! Lucky Sokoloff!

CAPTAIN WILLIAM J. STANNARD, leader of the United States Army Band, has been decorated with the Order of the Sun, by the Governing Committee of the Pan-American Union, in a special session held at Lima, Peru, on August eighth.

ARGYLE, ILLINOIS, with an entire population of forty, supports its Argyle Glee Club with thirty-one members who are drawn largely from the surrounding country. The ensemble has given seventy-seven concerts throughout the Middle West.

A DRAWING OF MOZART'S EAR is one of the most interesting exhibits in the Mozart Museum at Salzburg, because it shows the orifice of the master's ear to have been almost closed. In the Mozart House are also the master's spinet and his grand piano, one of the first of its kind. It was at a spinet that, at the age of four, he was found composing a concerto of great difficulty, because he wished people to have to work to be able to play his music.

MRS. ANNETTE MIDDLESCHULTE, wife of Dr. Wilhelm Middleschulte the eminent organist and teacher, and herself prominent among Chicago organists, died there on September fourth. Born Annette Musser, at Troy, Minnesota, on March 5, 1867, she was educated musically in Chicago and then in Germany, under Barth, von Bülow and Xavier Scharwenka. Taking up the organ under August Haupt, then about to retire, she became the first American pupil of his successor, Wilhelm Middleschulte, whom she married after he was called to Chicago as teacher and as organist of the Auditorium.

VARIATIONS OF OLD SONGS MAY BE COPYRIGHTED, according to a court decision recently rendered and later announced from the copyright office of the Library of Congress. The ruling came about in a suit brought by the Italian Book Company of New York, for infringement of folk-song copyright.

THE BERKSHIRE CHAMBER MUSIC Festival, sponsored by Mrs. Frederick Shurtleff Coolidge, was held from September eighth to twenty-first, at the Temple of Music built on South Mountain, near Pittsfield, Massachusetts, for these occasions. The Berkshire String Quartet, founded by Mrs. Coolidge, and the famous Roth Quartet (which made its American debut at this time), of Buda-Pest, furnished the greater part of the programs. Aside from established favorites by Mozart, Beethoven, Haydn and more modern composers, there were such premieres as David Stanley Smith's *Sonata for Violin and Piano*, Schönberg's fourth Quartet, and the fourth Quartet of Frank Bridge, the gifted English composer, which last is dedicated to Mrs. Coolidge and now has its first hearing in America. This is said to have been the last of these festivals to be held at Pittsfield, as hereafter they will be given in the Chamber Music Auditorium of the Library of Congress in Washington.

THE BOSTON SYMPHONY ORCHESTRA announces a European tour at the close of the present season, with its own conductor, Serge Koussevitsky, at the conductor's desk.

GUGENHEIM MEMORIAL FELLOWSHIPS have been granted to the following musicians: Robert Russell Bennett, of New York City, to do creative work in composition, in France and Germany; Quinto Maganini, of New York City, to pursue composition in France; Nicholas G. J. Ballanta, of New York City and Free Town, Sierra Leone, to continue in Africa the study of the musical conception of the African peoples.

THE VIENNA PHILHARMONIC ORCHESTRA, according to reports, will make a coast to coast tour of the States in 1929.

FERNAND de la TOMBELLE, the eminent French organist and composer, died recently at his chateau in the Dordogne, France. Born in 1854, he was a pupil of Guilmant and of Théodore Dubois, won the Harmony Prize of the Conservatoire, and the laurels of the Society of Composers. His chamber music, ecclesiastical compositions and works for the organ are highly esteemed.

KURT ATTERBERG'S symphony, which won the ten thousand dollar prize, offered by the Columbia Phonograph Company, for the orchestral composition paying the finest homage to the lyric inspiration of Schubert, had its world premiere in New York, as a part of the celebration during the week of November eighteenth to twenty-fifth, of the centenary of the death of the master. It was interpreted by the Philharmonic-Symphony Orchestra under the baton of Willem Mengelberg.

THE "HONOLULU OPERA CLUB" has been organized by local singers, business men and women. With costumes from San Francisco and music scores from Boston, it plans the production of several operas in the season which will open with "Martha" early in December.

THE TEN THOUSAND DOLLARS IN PRIZES offered by the Musical Fund Society of Philadelphia have been awarded by the judges—Frederick A. Stock, Fritz Reiner, Willem Mengelberg, Gilbert Reynolds Combs, Thaddeus Rich and Samuel Laciar. The first prize of six thousand dollars was divided equally between Béla Bartók, for a modern string quartet, and Alfredo Casella, for a *Serenata* for clarinet, bassoon, trumpet, violin and violoncello. The second prize of four thousand dollars was divided equally between H. Waldo Warner of London, for a quintet for piano, two violins, viola and violoncello, and Carlo Jachino of Rome, for string quartet.

GERTRUDE HRDLICZKA, who already has conducted several concerts in Vienna, has been appointed conductor of the orchestra of the municipal theater of Augsburg, Germany, for the present season.

MANUEL De FALLA has been appointed to the position of Director of the Victoria Eugenia Conservatory of Madrid.

AN INTERNATIONAL MUSIC FESTIVAL of five days has been held in the old Tuscan town of Siena, Italy. Much music of the Renaissance was heard, performed with nice regard to its inherent qualities, by the Roman Polyphonic Choir under Raffaele Casimiri, and the orchestra of the Augusteo of Rome, under Bernardino Molinari. The oldest music presented was a "Hymn to the Virgin" by Josquin; while chamber works by Ravel, de Falla and Frank Bridge were contributions by the "moderns."

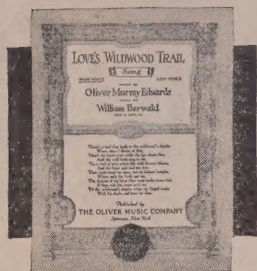
THE AUDITORIUM OF THE SOCIETY PRO-ARTE of Havana, Cuba, will be dedicated on December second, the tenth anniversary of the organization of this Society which has become the strongest of its kind in Spanish-America. There will be three grand concerts, given by Cuban artists exclusively, to demonstrate the great development of musical art and of the artistic resources of the Republic. The first program will close with a grand symphony for orchestra, piano and chorus, based on indigenous folk-themes, by Eduardo Sanches de Fuentes, the third program will be devoted to chamber music, including the quintet for piano and strings, by Schumann; while the last event will be composed of only Cuban compositions which will include a grand symphony dedicated to the heroes of Cuban history, and two acts of a grand opera, "Zilia," by Gaspar Villate, which was first presented at the Théâtre des Italiens of Paris in 1877.

(Continued on page 973)



EDUARDO SANCHES DE FUENTES

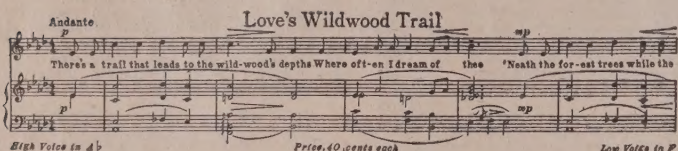
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## THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is Instructive and Interesting

Conducted by

A. S. GARBETT

### Beethoven's Weaker Side

So MUCH has been written of Beethoven of late that it is refreshing to dip into Paul Bekker's recently published life of the great composer and discover that along with his many virtues he had his little weaknesses, chiefly with regard to money matters.

"Beethoven's conduct in money matters," says this frank admirer of the great genius, "was one of the weak spots in his character and cannot be presented in a favorable light. Like many another man of genius whose predominating interest lies in the realm of ideas, he overestimated the value of money. He would never prostitute his art to pecuniary needs, but he was often unscrupulous to a degree which cannot be explained away."

"He not infrequently broke his word, struck a bargain and then withdrew on receiving other offers; he took payment in advance for work which he did not carry out, and for his own purpose aroused expectations which he knew could not be fulfilled."

There are few more regrettable episodes than that of the publishers' rivalry for the great *Mass* which Beethoven promised, almost simultaneously, to six firms only to hand it over to a seventh in the end. The request for monetary support, couched in the most moving terms and sent to London from his deathbed, is a conscious misrepresentation of the state of affairs; even the fact that it was prompted by love of his nephew cannot excuse it.

"Signs of a fine magnanimity are not lacking, however, as some mitigation of this darker side of Beethoven's character. A proof of his inherent generosity is found in his support of Carl's mother when she fell on evil days, despite all the wrongs she had done him and the quite righteous deprecation he felt for her. . . . He was always ready to give, even if equally ready to take—a trait often completely ignored or passed over in silence."

### A Reproof Courteous

IN THOSE romantic days when "Good Queen Bess did reign in Merrie England," nearly every lady of station followed the lead of her monarch by learning to play the virginal. And thus it comes that, in her "Society Women of Shakespeare's Time," Violet A. Wilson tells how it was the fashion for girls with musical interests to meet ostensibly to play and sing. She then gives an account of one of these meetings:

"One Mr. Saunders, who loved music so well as he could not endure to have it interrupted with the least unseasonable noise, being at a meeting of fancy music, only for the viols and organ, here many

ladies and gentlewomen resorted, so that wanton tongues could not refrain from chaff, and loud whispers sometimes above the instruments. He impatient of such harsh discords as they often interposed the lesson being ended riseth with his viol from his seat, and soberly addressing himself towards them. 'Laydes', says he, 'th music is not vocal, for on my knowledge these things were never made for words. After that they had not one word to say.

Have we not often wished a Mr. Saunders were near with some such "nimble words" when a neighbor disturbed our hearing of an orchestra or even opera?

### "After You, Gentlemen"

IN HIS book, "My Musical Life," Walter Damrosch characterizes Anton Bruckner as "a man with the brains of a peasant but the soul of a real musician, and with a marvelous gift for improvisation, although he was, intellectually, incapable of developing and balancing his themes properly."

Damrosch tells one or two amusing stories about Bruckner: "Several years after my performance of his 'Symphony in D' I was in Berlin, and Siegfried Ochs, the conductor of the famous Philharmonic Choir, brought a little bald-headed man of over seventy years of age to my table at the Kaiserhof. On my being introduced to him, he suddenly grabbed my hand, and saying, 'You are the Mr. Damrosch who

has given my symphony in America!' proceeded, to my great embarrassment, cover my hand with kisses.

"Vienna is full of stories of his childlike gentleness and modesty. Hans Richter once invited him to conduct one of his own symphonies with the famous orchestra of the Vienna Society of Friends of Music. At the rehearsal he stood on conductor's platform, stick in his hand with a beatific smile on his face. The orchestra were all ready to begin, but would not lift his stick to give the signal. Finally Rosé, the concert master, said to him, 'We are quite ready. Begin, Herr Bruckner.' 'Oh, no,' he answered. 'After you, gentlemen!'

### The Sincerity of "Tristan"

ROMAIN ROLLAND'S "Musicians of Today" contains a revealing passage on Wagner's "Tristan and Isolde" which in itself is a lesson to music lovers forgetful of the need for sincerity so apparent in much of our modern musical activities of all kinds.

"The quality that touches me most deeply in *Tristan*," says the French critic,

"is the evidence of honesty and sincerity in a man who was treated by his enemies as a charlatan that used superficial and grossly material means to arrest and amaze the public eye. What dramatic effect more sober or more disdainful of the effect than *Tristan*? Its restraint

(Continued on page 949)

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Some of the Feature Articles Which Will Appear  
In THE ETUDE for JANUARY, 1929:

"Venice, the City of Musical Dreams"

By JAMES FRANCIS COOKE

One of the series of educational travelogues which have brought us more letters from gratified readers than any similar series in many years. In one day letters praising these articles came from Calcutta, Vancouver, Melbourne, Buenos Aires, Johannesburg, London, and Paris. These writings have been widely quoted. The next of the cycle will be "Music on the Moon-kissed Riviera."

"The Evolution of Piano Playing"

By ISIDOR PHILIPP

These momentous articles, by the illustrious professor of piano playing at the Paris Conservatoire, are unquestionably among the finest "self-help" studies ever presented. Each article is independent; but those who read one of them will want to read the others.

"Turning Failure into Fortune"

By VERNON SPENCER

Mr. Spencer has made an international reputation as a teacher. Born in England, he for some years taught in Germany, with distinguished success. Later he migrated to America. His struggles for triumph in his profession are among the most dramatic we have ever read. Every paragraph will prove an inspiration to the student.

"Phrasing"

By JAN CHIAPUSSO

This famous Dutch piano teacher, long established as one of the leading pedagogues of Chicago, writes a very clear and understandable article on a vital problem. It is filled with information most helpful to the student.

"Music Always Pays"

By PROFESSOR CHRISTIAN A. RUCKMICK

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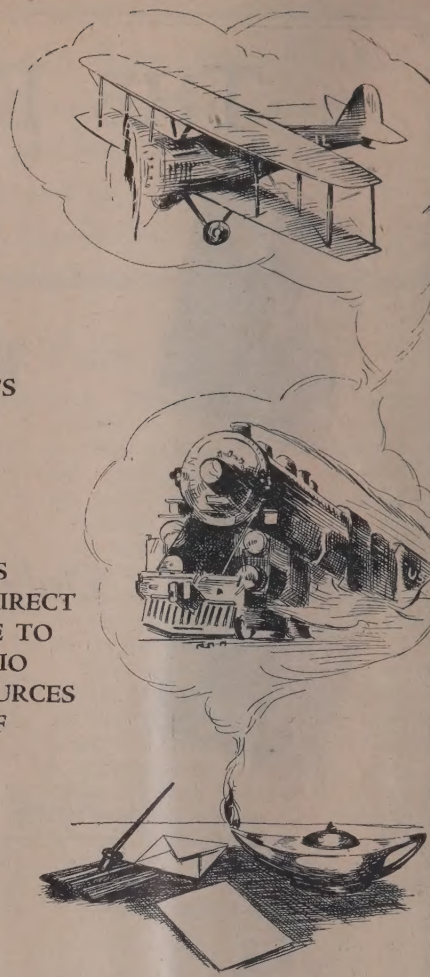
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First system of the musical score for 'The Young Guardsmen'. It consists of two staves, treble and bass, in G major (one sharp). The music features a melody in the treble staff with triplets and sixteenth notes, and a bass line with chords and eighth notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). The system ends with a double bar line and a 'D.S.' (Da Capo) instruction.

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## THE ALPINE GLOW

REVERIE

DECEMBER 1928

Page 901

Andante non troppo

ADAM GEIBEL

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From *A Toy Box*, a characteristic humoresque. Grade 3.

## THE STUFFED ELEPHANT

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In a slow ponderous manner M. M.  $\text{♩} = 108$ 

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First system of the musical score for 'A Village Festival'. It consists of two staves, treble and bass clef. The key signature is one sharp (F#). The tempo is marked 'poco rit.' and the dynamics include 'f' (forte) and 'p' (piano). The score features various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).

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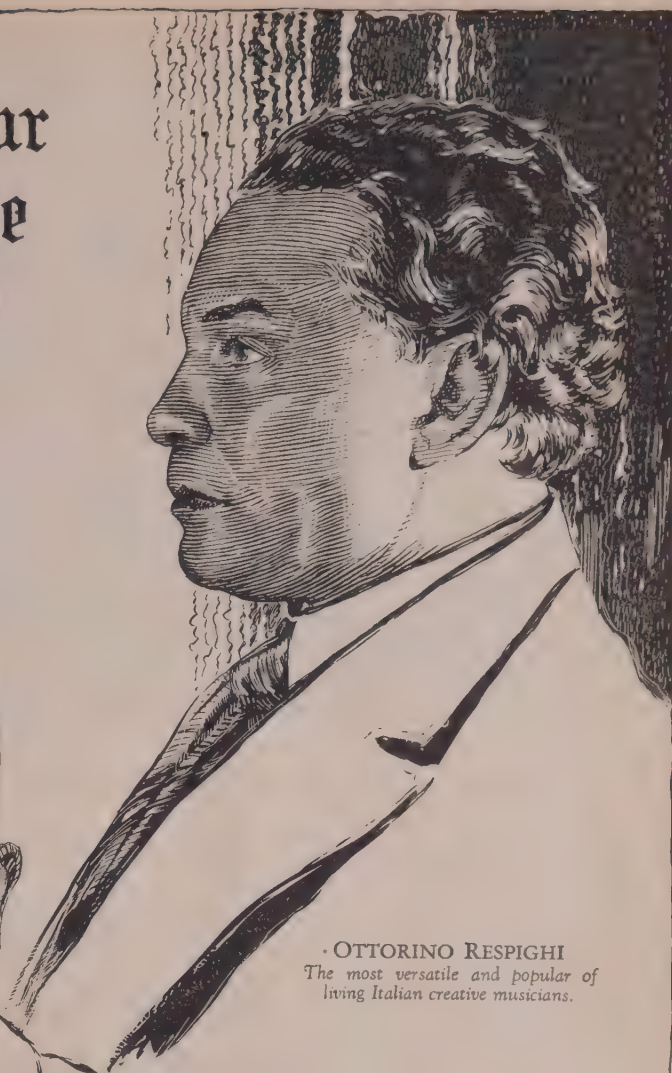
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Conducted by  
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### Make Your Home Town a Christmas Present

AGAIN the month of December is with us. The holy month that brings us the birthday of the adored Christ-Child and all the beautiful and inspiring customs and music associated with His Nativity. And again, as we have done for the past two years, we are urging the parents who have children studying music to make them musical presents, to stimulate their interest and to create in them an appreciation of their great privilege in taking music lessons. If you make them musical gifts you emphasize this privilege to the exclusion of other less worthwhile activities. We would suggest that you study each child's individual musical needs and select gifts that will meet them. If you do this there will be fewer knick-knacks purchased to clutter up your home, your child will be quite as happy and there will be some beneficial results from your Christmas spending.

This year we are going a step further and recommend that you give your home own a Christmas present by arranging, with the coöperation of other parents and the music teachers of the community, a music-book shower for your public library.

In the majority of the small towns the music section of the public library is the weakest and most neglected. This is to be expected because music is a specialized subject and the requests at the application desk for musical literature (the trend of which is usually reported to the governing board) are naturally not as numerous as those for fiction, biography and their general subjects.

Furthermore, there is seldom found a musically interested person serving on a library board. Perhaps a bit of personal experience might be apropos. A few years ago we were elected to membership on the board of directors of our local library. Our associates were a lawyer of distinction, who had been serving many years and whose hobby was astronomy, and a learned gentleman interested in archeology. We found both of these subjects adequately covered by well-selected books on the shelves of the library, books which had aroused a considerable interest in the community in these two unusual fields of research.

#### Enlarging the Music Section

WE DECIDED at once to enlarge and strengthen the music section, and when new lists of books to be ordered were prepared, presented a request for a reasonable number of volumes on music in the ratio of those to be purchased. We met opposition on the part of the board, but, on the contrary, their heartiest cooperation. They were delighted to get a list of music titles and echoed and echoed the famous demand made by Oliver Twist. It was plainly evident that the music section of the library had been neglected because nobody had been sufficiently interested and informed to give it personal attention. When we had a good selection of books catalogued and ready for distribution we visited the various schools of music and private studios in the community and asked that a notice of these music books be posted and that the students be trained and urged to use them pointing out that, when this was done, the library board might realize that the books purchased were appreciated by the patrons of the building and that a real necessity for this type of literature existed in the community.

Parents must be made to know that merely taking lessons and playing an instrument does not make a musician. The educational requirements of the musician were never so exacting as they are today. Therefore every child who is studying the subject should have access to a well-stocked library of musical biography, history and inspirational essays. When these have been supplied an effort should be made to include some scores of the great masterpieces in the higher forms and of the best known operas, for the use of the advanced students who are financially unable to visit the larger music centers where operas are actually given.

#### Mothering a Library

WHILE YOU are arousing interest in this "shower of blessings" in the form of books on music, try also to get some philanthropically-minded person, full of the Christmas spirit, to present subscriptions to the music magazines to the library. Besides inspirational and instructive essays, they contain many fine and helpful articles on technic and keep the interested, isolated student posted on the progress of music and musicians throughout the world.

So remembering it is more blessed to give than to receive, may we hope that this Christmas suggestion will meet with hearty response from THE ETUDE mothers. If you can summon the courage and enthusiasm to go into it, you will enjoy "mothering" this section in your library. It will furnish you a direct contact with people seriously interested in benefiting the community and will give you something definite to do in furthering the musical education of your children.

Doubtless you will soon find yourself interested in reading these book-children, created by your efforts, and a new and fascinating field of literature will be opened up for you, while you find closer companionship with your children's musical activities.

Write this department if you want a list of desirable books and get busy at once on a music book shower for your public library, as a Christmas present for your town.



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*W. A. Shaw*

Professor of Music  
Musical Examiner for Western Canada for  
London College of Music, Winnipeg, Manitoba, Canada



I have examined "Shefte's Rapid Course in Popular Music" published by the Forster Music Publisher, Inc., of Chicago, and have pleasure in recommending any one, or all of the three books comprising it to persons wishing to quickly learn how to read music and to acquire sufficient technical facility to play so-called popular music. The author has shown both ingenuity and originality in presenting certain basic principles of piano playing, and in dealing so effectively with the sometimes awkward difficulties of syncopation.

*M. O. J. J. J. J.*

Conservatory of Music, Toronto, Ontario, Canada

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## Can You Tell?

GROUP  
No. 19

1. For what type of composition is Verdi chiefly known?
2. Where is the Augmented Second found in the Minor Key?
3. What is the name of the stick used by the conductor of an orchestra, band or chorus?
4. What was the first great symphony to be written with negro melodies as leading themes?
5. Who was the librettist of "Madame Butterfly"?
6. What little boy followed, on foot, after his father's carriage in order that he might hear a famous organist play?
7. What is an *Eisteddfod*?
8. How many strings has a guitar?
9. Who write the music of *Dixie*?
10. What is the meaning of *leger* lines?

TURN TO PAGE 966 AND CHECK UP YOUR ANSWERS.

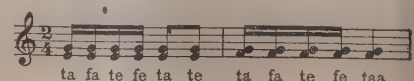
Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

## Don't Make Counting a Bugbear

By GERTRUDE GREENHALGH WALKER

COUNTING out loud or even silently is a bugbear to many pupils and a worry to most teachers. Sometimes a pupil does not feel rhythm easily. In this case, before attempting to play a note of a piece, the teacher should clap the first few measures of it, as well as any measures offering particular difficulty. The French system of counting serves admirably for sixteenths and eighths. That charming staccato study, *Jolly Raindrops*, by Spaulding, is rendered in perfect time by counting the French

way: *táfa, téfe, tá, té* (pronounced *taafa, tayfee, taa tay*), *táfa, téfe, taá*.



Rhythm must be instilled into the pupil until it becomes a part of him. The old way of counting—1-2-3, 1-2-3, and so forth—will never be superseded, but any other way that gives a lift is to be welcomed.

## Tuning Forks and Canary Birds

By HOPE STODDARD

CHRISTMAS LISTS, it is taken for granted, include musical instruments—the violin for Hilda or the new piano from father to mother or from mother to James or from the whole household to itself—but has it occurred to us that there is a vast field of gift-giving for tonal enjoyment beyond this? No more fitting gift than sound-reproducing records can well be imagined. Such records can reproduce the singing of some of the simple Christmas airs, or the choral singing of a Bach Mass. But the music need not be suggestive of Christmas. Any good recording is sure to bring the true Christmas joy to the hearts.

A tuning fork for the violinist or 'celist, a metronome, a music stand, a leather case for music, or a mahogany cabinet—these are gifts that will bear fruit throughout the year in increased interest in music. There are other gifts, the warm gloves or mittens for the pianist, the scarf for the singer, the silk handkerchief for the

violinist (to dust off his instrument) and the staved note-book, which will fill a real need.

### Not so Usual

IF ONE should wish to wander in the realm of the unique and produce really startling presents, the musical dish (which plays a tune whenever it is lifted), the chiming watch (which tinkles both the hours) and the dinner chimes will effectively fulfill their missions as joy bringers. Nor can we, as musicians, bring our list to its *finale* without mentioning the music makers of nature, canary birds, whose singing, though making us conscious of our own faulty production, will nevertheless provide us with examples both of patient practicing and inspired outpouring. Paderewski, it is said, fills his house with birds which sing constantly. And was it not Patti who followed trilling birds through the woods to get their secret of spontaneous utterance?

"We do not mean to eliminate all difficulty from the artist's life—that being part of his development—but we desire a change of attitude toward the creative American when he offers work of a high order and on a level with his foreign colleague."—ELEANOR EVEREST FREER.

## QUESTION AND ANSWER DEPARTMENT

Conducted By ARTHUR DE GUICHARD



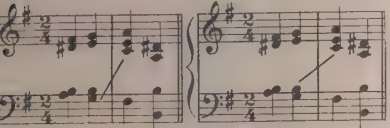
NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS.

DRESS OF THE INQUIRER. ONLY INITIALS, OR PSEUDO-ONYM GIVEN, WILL BE PUBLISHED WITH QUESTION.

## Teach or Not to Teach.

Q. 1. Do flats (b), sharps (#) and naturals have effect only in the measure in which they occur or do they have effect on the entire line? 2. In an exercise I notice the word *allarg.* Does it stand for *largamente*? What is the meaning of *Rococo*? 4. In piano study I find the following:

Should be written thus:



What significance has the slanting line down on the G-E-A chord for the B-G chord for the left hand? How am I to play this? I am going ahead in music steady ("30 progressive studies," Heller, "Art of Finger Dexterity," Czerny, "Etudes," by Bertini), with a high school education and a natural ear of music, would I be considered able to teach piano, especially taking pupils up rough grades 5 and 6? Your advice highly esteemed.—L. M., Forstell, Missouri.

A. 1. Flats, sharps and naturals, used as accidentals, have no effect beyond the measure in which they occur. 2. *Allarg.* is the abbreviation of *allargando*, meaning slackening, gradually slower. 3. *Rococo* (the correct spelling) means "antiquated, out of date." 4. Play it in the usual way. The slanting line, as you term it, is wrongly placed. It has nothing to do with the manner of performance; but, as a matter of progression of parts in harmony, it indicates that the tenor note, B, of the second chord, progresses to the note C in the third chord (it might be continued by another line from C down to the B of the tenor in the next measure). Is the passage correctly copied? It looks dubious. Another observation: You speak of the second chord, in the bass, as the B-G chord. Chords are never downward, but upward from the bass; therefore it should be G-B. 5. The best advice to give you is that you should continue your own music study much further before you attempt to teach even the elementary grades. Remember that "to teach a little, one must know much." Your queries show that you have still much to learn before you adventure upon the arduous but pleasurable path of piano teaching. Teach, certainly. But do not teach experimentally. Teach only that which you know thoroughly "from the ground up."

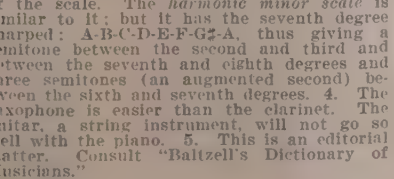
## Sundry Queries.

Q. 1. Never having heard of scales in public thirds, sixths and octaves, kindly give examples with fingering. 2. Is this sign (C) called "alla breve"? Is it always 2 time? What would the count be?

Q. 2. What is the minor natural scale? Harmonic? 4. I play the piano. My husband, a farmer, having but little leisure, wishes to own an instrument to accompany me. What could you suggest, saxophone, clarinet, guitar, or what? 5. When reading THE ETUDE articles I have to guess at the pronunciation of proper names. Would it not be a good idea to have it given?—F. E., Shepherd, Michigan.

A. 1. Consult studies by Czerny, Philipp, and Jaldy or Joseffy. 2. The "alla breve" sign (C) is called the "barred C." It represents either 2/2 or 4/2 time, and the count or beat is worth a half note. 3. The natural minor scale is: A-B-C-D-E-F-G-A, the semitones occurring between the second and third and between the fifth and sixth degrees of the scale. The harmonic minor scale is similar to it; but it has the seventh degree sharpened: A-B-C-D-E-F-G#-A, thus giving a semitone between the second and third and between the sixth and seventh degrees. 4. The saxophone is easier than the clarinet. The guitar, a string instrument, will not go so well with the piano. 5. This is an editorial matter. Consult "Baltzell's Dictionary of Musicians."

Q. 1. How should a slide like this be played?



Q. 1. How should a slide like this be played?

am told it should be fingered like a scale. Is it wrong to use the 5th finger on black keys in octave playing? The music is usually marked for the 4th finger, but I find it

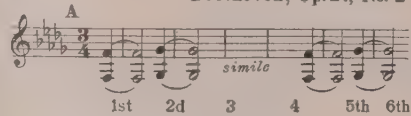
much harder to play so, and less smooth.—J. S., Fort Stewart, Ontario, Canada.

A. 1. The "slide" is a "glissando" and, descending, should be played with the thumb-nail of right hand, lightly. 2. If your hand is too small to allow you to play the octaves on black keys with 4th finger, it is quite permissible to use the 5th finger.

## The Moonlight Sonata, Beethoven, Op. 27, No. 2.

Q. Will you please give me the interpretation of the "Trio" in the second movement of Beethoven's "Moonlight Sonata"? The two editions I possess do not tally as to the marks of interpretation.

## Ex. 1 Beethoven, Op. 27, No. 2



Do the curves in edition "A" indicate distinct ties or do they not?

In edition "B" the half-notes have the dot and dash over them in the 1st, 2nd, 5th and 6th measures and through the whole movement. Does that mean to lift arm and strike again? Any further explanations will be welcome.—L. J. D., Alabama.

A. The proper name for this movement is just *Allegretto*. It is really a minuet, not too fast. Hans von Bülow termed it an *Anti-Scherzo*. Liszt described it as *Une fleur entre deux abîmes* (a flower between two abysses). As a matter of fact the popular title *Moonlight* was not given to the composition by Beethoven but, most probably, by the publishers, in an age when fancy names were attributed to musical pieces as a bait to the public. The curves or "ties" are, as you say, distinct ties which, however, are perhaps better expressed in "B," the dot over the dash indicating the least possible break in touch, to allow the *sfz* attack (by raising the hand, not the arm) of the next octave in measures 1, 2, 5, 6. But the next sixteen measures should be played absolutely *legato*, without break, except as indicated at "C."

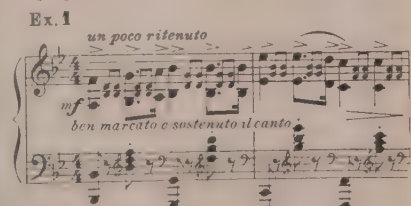


8th measure (68th) requires a perfect *legato* throughout, in the treble, the only breaks or semi-staccato occurring on the last note of each phrase.

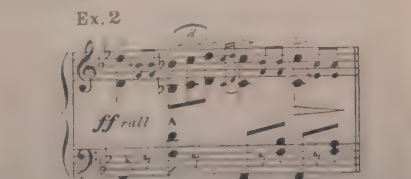
## How to Play "Repeats."

Q. 1. In repeating "from a D. C. al Fine" are all the repeats taken or are second endings used? Also, is the introduction repeated or is the music started immediately after the introduction?

2. Kindly explain how the following should be played:



Should it be played in triplets, as in the following:



(Continued on page 955)

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# The Music of Christmas Dawn

CHRISTMAS wakes to music!

When your soul comes back from slumber on Christmas morn, there will be music—the wonderful music of the Feast of Nativity—the tinkle of the ornaments on the redolent Christmas tree, the squeak of Junior's new trumpet, the bleat of Mary's little lamb, the strains of belated carolers, the laughter of little children (loveliest music in all the world), the sonorous clanging of great bells—*Dor-room-m-m-mb! Clang!! Dor-room-m-m-mb! Clang!!*

Arise! Arise!

Christmas is here!

There is no finer way in which the Christmas spirit may be vitalized than through the music of Christmas morn. Some years ago the great hotels at Atlantic City encouraged the carolers to wait in their courtyards until Christmas dawn, so that the day for their guests might break in music. It is an unforgettable experience to welcome Christmas at sunrise with heavenly music. Our idealistic readers have at this blessed season a glorious opportunity to do their part in bringing the music of Christmas dawn to others.

Poor indeed is he who has no music at the dawn of Christmas! This of all days in the year is the one in which the music of joy should ring in our hearts. 1928 gives to the music of Christmas a new significance. Just ten years ago the ugly fog of battle hung over civilization. Peace had come; but the world still trembled from the greatest shock of history. Cynics sneered at the Christmas music of the Angels, "On earth peace, good will toward men!"

But ten years brought us the finest demonstration ever known of the world's valuation of peace. America is proud of her part in the Paris conference to outlaw war. Not in nineteen hundred and twenty-eight years has anything occurred to give us stronger faith in the wondrous potency of Christianity.

The music and the art of Christianity have embellished the world beyond belief. They have taken the most mundane things and turned them into works of eternal beauty. Raphael, it is said, used the top of an old wine cask for his "Madonna

of the Chair" now in the Pitti Gallery at Florence. In similar manner Christmas brings the glow of loving kindness to the humblest homes, even in this age of unnumbered and un-resting machines.

With the skies filled with aeroplanes and zeppelins, the very ether vibrating night and day with magnificent music, pictures flying over the globe through the very air we breathe—marvels and marvels uncounted—we realize that we are living in an age of miracles. The miracle of all is

the survival of the spirit of Christmas, despite all agnosticism, all the turmoil of materialism, all the waves

of crime, all the horrors of war. Shining down through the ages, as the great beacon of modern civilization, is this Light of the World.

Love of fellowman, human sympathy, forgiveness, kindness, courage to combat mercenary environment, faith in the best—these are the dominant tones of the Christmas bells.

Many homes have a way of gathering the family at the piano the first thing on Christmas morning and joining in the singing of carols. It is a splendid idea. The meaning of Christmas as the celebration of Christ's birth might easily be lost in a pagan carnival, an orgy of extravagance and gluttony.

The spirit of Christmas is the spirit of Christ. It means, first of all, love for others. It means abnegation of selfish interests,

thoughtlessness, smallness, meanness. It means the expansion of the soul to encompass the poor and the rich, the sick and the well, the friend and the enemy. Christmas is the hour of hours when the whole world is in tune with the harmony of the firmament.

Christmas is the time of giving. To give is to bless one's self with true happiness.

All the Christmas gifts of the entire world do not equal in value the Christmas Spirit. It is one of the great treasures of modern life and is by no means confined to those who are professing Christians. Its economic, sociological and spiritual importance towers to the clouds.

Make this Christmas spirit vocal with the most beautiful, the most sincere festival music of the year!



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THE BIRTHPLACE OF SCHUBERT IN THE  
NUSSDORFERSTRASSE OF VIENNA



COURTYARD IN SCHUBERT'S BIRTHPLACE WHERE  
THE COMPOSER PLAYED AS A LITTLE BOY

## THE WORLD'S TRIBUTE TO FRANZ SCHUBERT



A MAGNIFICENT OPEN AIR TRIBUTE CONCERT TO SCHUBERT, IN THE GREAT PUBLIC SQUARE OF VIENNA

# The World Bows in Homage to Franz Schubert

A Graphic Word Picture of the Great Schubert Festival at Vienna

By JULIA E. SCHELLING

Miss Schelling, well-known pianist, lecturer and sister of the distinguished pianist-conductor-composer, Ernest Schelling, went to Vienna this year, accompanied by a group of musical friends, and commissioned to bring to THE ETUDE readers her impressions of

one of the most gigantic tributes ever paid to a musician. Poor, humble, trusting, loving Franz Schubert never dreamed that one hundred years after his death the world would thus bow in tribute to his transcendent melodic genius.

A SHORT account only is here attempted of one of the most impressive musical events that has been staged in the modern world of music. In this age of "Sounding brass and a tinkling cymbal," the magnificence of the Schubert Festival at Vienna came as a surprise to many of the thousands who gathered there from July 19th to the 23rd, 1928.

Advance notices announced that the *Deutsches Sängerbundesfest* (German Singing Societies Festival) would send their best representatives to honor the One Hundredth Anniversary of the death of Franz Schubert. These societies, prepared by their own leaders, would join together and form a vast chorus of forty thousand voices—forty thousand men form a large army in either war or peace! Such a chorus had never before been attempted; not even Berlioz or Wagner ever dreamed of such augmented harmonies. We also read that these concerts were to be held in a monster building erected for this occasion, with a seating capacity of one hundred and fifty thousand persons.

## A Mammoth Auditorium

TO GRASP in some small measure the immensity of this colossal structure, one must compare its size with that of other buildings familiar to us. The largest covered auditorium in America is Madison Square Garden, New York. This building seats eighteen thousand. The Washington Auditorium seats six thousand; so, even to understand approximately

the size of the Vienna Concert Hall, one must turn to the seating capacity of outdoor structures:

Yale Bowl—Eighty thousand.  
Yankee Ball Park—New York—Eighty thousand.  
Baltimore Stadium—Seventy thousand.  
Harvard Stadium—Fifty thousand.  
Princeton Stadium—Forty thousand.

It would be possible to put the Yale Bowl and Harvard Stadium side by side in this Vienna Concert Hall and still have room to "swing a cat."

Also the furnishing of this huge building was interesting, rows and rows of narrow rough board benches, with the number of the reserved seat alone for decoration, stretched in straight lines across the building, with wide aisles between every one hundred seats. These aisles led to doors on both sides. We were permitted to enter only the door nearest to our seat, which was thus easily located. When all seats were filled, the doors were closed—no standing room permitted. The

rafters were hung with thousands and thousands of banners brought by every singing society represented; and in their brilliancy of colors created a festive canopy floating and shimmering overhead.

The singers, forty thousand strong, were seated in rows reaching across one entire end of the building, the seats rising tier upon tier, from the ground almost to the roof. The choir was regularly placed, with first and second tenors at the left, first and second basses at the right. For singing, all rose with military precision and remained standing throughout their numbers on the program. The orchestra of five hundred musicians was placed in the foreground, the Director on a dais raised twenty feet above.

## Four Days of Music

EVERY MORNING for four days, ensemble concerts were given in this great Concert Hall, the programs com-

posed mostly of Schubert's immortal works. The perfection of the ensemble was marvelous, the artistic beauty ever new and overwhelming.

The last day of the fête was given over to an outdoor pageant marching through the streets of old Vienna. Bands of singers came not only from all the great cities of Germany but also from Poland, Switzerland, Belgium, Czechoslovakia, Yugoslavia, and America. Musical visitors came from all parts of the world. They came not as the bards of old, the minstrels, the meistersingers or minnesingers, eager for the contest so popular all over Europe in mediæval times. This Schubert festival was not a contest; it was such a *Bundesfest* as was never before known in history. Men who differed in politics, in religion, who even had faced each other in battle, were here united in Art, lifting their voices as one man to honor the memory of one who had so little joy in his own life and yet who left the richest legacy of joy ever bequeathed to the world of music.

## Life of Franz Schubert

THE MASTER MELODIST, Franz Schubert was born in Vienna, January 31, 1797. His father was a school master, his mother a cook. The family was a large one, Franz being the thirteenth child. Franz's talent for music was discovered at an early age. It was cultivated by his family, his brothers helping him in its development. When very young he sang in the school choir and organized

No richer recognition of the limitless value of great art and genius has even been known than that which was shown on the occasion of the centennial anniversary of the death of Franz Schubert. When this glorious soul passed on, his total earthly belongings were sold for twelve dollars; yet, one hundred years later, multitudes came to pay homage to him. Rothschild was the Croesus of that day. How many paid tribute to him one hundred years after his death? Thus do we appreciate real wealth.

a school orchestra. His play-time was devoted to writing music, composing songs, operas, masses, overtures, sonatas, symphonies, songs, and then more songs. Six hundred songs enter into the eleven hundred compositions mentioned as his life work; and he died at the untimely age of thirty-one.

His early life was dreary and colorless. He suffered from constant poverty; he had a few devoted friends; yet he was always happy because his wants were so few. At the age of twenty-one he became music teacher in the household of Count Johann Esterhazy, a noted patron of art and music. This change from poverty to the comforts of a home in the glorious old chateau of Zselez, Hungary, was a revelation to young Schubert. His duties were few, teaching the three children of the Count being the most exacting. To quote his own words recorded in his diary: "I was without care or anxiety of any kind."

### A Romantic Episode

THE NUMBER of his finished works reached five hundred at this time, so he must have had time for composition. But Schubert pined for the freedom of the city. The pomps and vanities of the superficial life at Court puzzled and annoyed him so that he returned to his humble lodgings and joined his friends again in the beer gardens of the city of the Danube. There he wrote some of his immortal songs while listening to the military bands, chatting with his companions, or dreaming, perhaps, of the charming daughter of his former patron, Count Esterhazy. At any rate, he once again returned to court life, when Caroline Esterhazy was about seventeen; and, attracted by her beauty, quite naturally he fell in love with her. The social gulf fixed between the beautiful princess and the poor unknown musician seemed to Schubert an unsurmountable obstacle; and he, accustomed all his life to submit to what seemed the inevitable, wrote to his friend:

"My rest is gone, my heart is sore,  
Never—alas—shall I find it more."  
Goethe's *Faust*.

Once again he returned to Vienna; and there among his few boon companions he worked incessantly. We need only to look at a list of his compositions to realize that Schubert was one of the most industrious of composers. The master's short span of life was now drawing to a close.

Quoting from his diary of March 27th:

"No one understands the grief or joy of others. We always imagine we are approaching each other, whereas we travel in parallel lines. Oh, the misery of him who experiences this."  
"We look before and after,  
We pine for what is not;  
Our sincerest laughter  
With some pain is fraught;  
Our sweetest songs are  
those that tell of saddest thought."

In poverty and solitude, this great man, beloved now by all the world, died November 19, 1828, and was buried near the grave of Beethoven.

After his death all his worldly possessions, including his books, some of his priceless manuscripts and his clothing (of which it was said that he never owned a complete outfit; if the coat was new, the trousers were old; if the hat was new, its band was old), were sold for not above \$12.00. Among this motley collection was the precious diary of Schubert. This was bought by an autograph collector who sold the leaves one by one; and thus the greater part has been irrecoverably lost. Herr Aloys Fuchs recovered the few remaining fragments of this diary and it is from these that quotations are made.

### First Day of the Sangerbundesfest

AUGUST 19TH, at 10 o'clock, found our band of musical pilgrims in their seats, overwhelmed by the exceeding quiet

of such an immense audience. As I sat waiting for I knew not what, I pictured before me the modest, unaffected, kindly young Schubert of a century ago, as he listened for the first time to Mozart's Quintette and the beautiful words of his unselfish tribute to "the musician's composer" echoed in my heart.

"I shall remember this clear, bright, beautiful day for the rest of my life. Softly, as if from afar, the magic tones of Mozart's music echo in my ears. The masterly playing impressed them deep on my heart, so powerfully and yet so tenderly. In such wise doth beauty impress the soul—immune from time to work for our good. In life's darkest day there is thus a shining horizon of hope. O Mozart! Immortal Mozart! what countless images of a brighter and better world hast thou stamped on our souls."—Schubert's diary, June 13, 1816.

Then, as if echoing Schubert's tribute to Mozart, "softly, as if from afar," the magic tones of Schubert's *Der Lindenbaum* (*The Linden Tree*) reached our ears. It was as if we floated in a sea of song; gentle waves enveloped us; the very air we breathed was music. Impossible that forty thousand men were singing, it was so soft, so quiet! Then a wonderful *crescendo* opened before us and at last the whole world seemed to join in praise and adoration; a full blast of trumpets, chimes from the distant churches of old Vienna joined that vast army of musicians, and that vaster audience, so silent a moment before, burst into wild, enthusiastic applause. The *Sängerbundesfest* was a reality.

Each afternoon small bands of singers met in different concert halls. One was forced to choose between a concert from Munich, Weimar, Warsaw or Brooklyn, New York. These *Stundenkonzerte* (concert hours) were very interesting. Some had soloists, but oftener only ensemble works were rendered with a piano for accompaniment.

In this age of jazz, excitement and whirl, it was a real adventure to hear a charming example of chamber music of the past, rendered by the best musicians of the present, in the true spirit of the time of Schubert.

At night, the once gay city of Vienna, the Paris of Austria, put on what festive remnant of its old splendor it could muster. The once magnificent Palace of Justice, burned a year ago by the Reds and now a ghastly ruin, served as the inspiration for illuminations and fireworks. These brave Austrians covered up their scars with glowing smiles. Memories of the glorious *fêtes* of the days of Maria Theresa, of Francis Joseph, of Napoleon and Marie Louise, floated like silent ghosts over the graves of the past, and only the real spirit of art seemed to live in this city of the dead.

### The Pageant

THE LAST DAY of the fête was devoted to a pageant. The reviewing stand in front of the old palace was gorgeous with flags and bunting. Bells from St. Stephen's mighty tower were half hidden under the staging of the grandstand where each group of singers, with its band, its float or floats, paused to be reviewed by the "Powers that be." We were most fortunate in having our seats directly opposite the reviewing stand.

If a fortune teller had predicted that I, a sane woman of voting age, would gladly stay on that grandstand for nine hours, seated on a hard wooden bench without a back (I developed one before night), with no protection from an almost American sun, I would have answered "Prophecy again!" but there we sat from nine in the morning till sunset, watching the ever-changing pageant before us. Some societies chose a historical event, knights in armor with prancing horses, glittering equipage and tossing plumes. Some represented an industry of their particular city or province, such as the Vintage or Harvest Time, others the ancient costumes of the society or of the time of Schubert.

When all the visiting societies had passed in review, Vienna crowned this last day of the fête with a *Denkmal* (statue) commemorating the death of Schubert one hundred years ago. The *Denkmal* was

kept a secret. Pictures and post cards of it were to be released only on the following day. No "write ups" were permitted.

### "Sunset and Evening Triumph"

JUST AT SUNDOWN the bells from all the churches in Vienna burst forth in chimes. Military bands and singing societies paused before the reviewing stand as the long-expected *Denkmal* approached—a colossal statue of Schubert reclining on a float drawn by six black horses and surrounded by fifty pretty girls, with their escorts, dressed in the costumes of Schubert's time, waving garlands of flowers. The monument represented perfectly the simplicity and modesty of the master, all unconscious of the admiration of the world. Shouts from thousands greeted this silent figure as it glided through the crowded streets of Schubert's native city where he had so often wandered in solitude.

So ended one of the most remarkable musical events of this generation, remarkable not only for the perfection of its musical success, but also for the deeper and more far-reaching success of bringing together in the spirit of music, peoples of many countries ready to forget the last few years of suffering and estrangement in their eagerness to do homage to the undying genius of Schubert.

### A Studio Slogan

By CLARA M. WHITE

A CHILD often presents himself for a music lesson in body, while his mind and spirit are far away on the football field or in the "swimmin'" hole. The result is wrong notes, uneven time, disregarded signs, incorrect fingering—in short, a most exasperating performance. A fitting slogan to counteract this sort of thing, printed on a good-sized card and hung in a conspicuous place in the studio, or brought out and placed on the piano rack when especially needed, is the following:

I	II	III
LOOK	THINK	PLAY
(sharp)	(hard)	(right)

Explain that if the pupil will *first* look sharp so as not to miss any mark or sign and if he will *next* think hard and quickly just what each of those marks and signs means, as well as the name of each note, he will *then* be able to play his study or piece correctly. Tell him that it also means that in playing from the printed page he is to use *first* his eyes, *then* his brain and *last* of all his fingers. Show

him that if he is continually looking down at the keyboard he is sure to miss something he should have seen—an accidental, a slur, a tie, a very important fingering mark or something equally necessary to correct playing. This looking at the music and not at the hands and keyboard should be taught from the first lesson. Make it a habit.

Lastly, tell the pupil that a nice long word that covers all three parts of the slogan is *CONCENTRATION*.

### The Essence of Opera or Almanzor and Imogen

AN OPERA IN THREE ACTS

By S. G. ASHE

#### ACT I.

*Imogen*: My love!  
*Almanzor*: My soul!  
*Both*: At length then we unite!  
People, sing, dance, and show us your delight.  
*Chorus*: Let's sing and dance, and show 'em our delight.

#### ACT II.

*Imogen*: O love!  
(A noise of war. THE PRINCE appears pursued by his enemies.  
*Combat*. The Princess faints. (THE PRINCE is mortally wounded.)  
*Almanzor*: Alas!  
*Imogen*: Ah, what!  
*Almanzor*: I die!  
*Imogen*: Ah, me!  
People, sing dance, and show your misery.  
*Chorus*: Let's sing and dance, and show our misery.

#### ACT III.

(PALLAS descends in a cloud to ALMANZOR, and speaks.)  
*Pallas*: Almanzor, live!  
*Imogen*: Oh bliss!  
*Almanzor*: What do I see?  
*Chorus*: Let's sing and dance, and hail this prodigy.



# How to Play Repeats

By FRANCESCO BERGER

HON. R. A. M.; F. G. S. M.

PROFESSOR OF PIANO AT THE GUILDHALL SCHOOL OF MUSIC, LONDON

NOT LONG AGO an article appeared in a musical journal, in which the writer lamented the present fashion, observed by conductors and soloists, of omitting the repeat in the Symphony or Sonata. He urged that to do so is not only to act in contradiction of cherished tradition, but that it is also in direct violation of the composer's indication for the expression of his thoughts. The following remarks, embodying the present writer's views on the matter, are in complete support of the fashion which the other writer condemns; but they are submitted with the reservation that all questions of Art resolve into questions of individual taste. Every artist is entitled to his own opinions; and so long as he expresses them with courtesy to others these others will regard him their courteous consideration.

## A Modern Creation

IT IS WELL to remember that what we now call the "Sonata Form" is a comparatively recent invention. There was an abundance of good music before it was evolved. To Haydn belongs the credit of having thoroughly established it as an accepted musical form, by his many admirable examples; and it may have originated in some such combination of conditions as are here explained.

The concert audiences of former days consisted of far smaller numbers than those of today, and they were recruited from the fashionable, leisured classes. When these, having dined plentifully, indulged in music, they may have felt so overcome by its soothing, somniferous influence as to require a "Surprise Symphony" to arouse them. It may, therefore, have been a wise custom and a called-for precaution to repeat such portions of a work as a composer, conductor or performer wished to impress upon his hearers as the distinctive feature of the whole. There does not appear to have been any other reason, musical or aesthetic, for this proceeding.

## The Outline

THE FIRST SECTION of the Symphony or Sonata, now known as the Exposition, was, and has remained, limited to two distinct tunes, connected often, but not invariably, by a short passage now spoken of as a "bridge." When this section is completed (amounting practically to little more than an announcement of texts), a point has been reached where a double-bar indicates its ending; and it is here that the question of repeat or no repeat arises. The old masters did not hesitate long in their choice. They prefixed dots to the double-bar and washed their hands of the consequences. We shall return to this presently.

In the second section, known to us as the Free Fantasia or "working out" section, wide scope is given to the composer's fancy and inventive resources. He can elaborate or diversify preceding matter. He may modulate into remote tonalities. He may employ contrapuntal devices. He can explore untrodden by-ways leading to refreshingly new scenery. He may metaphorize his texts into most ingenious patterns. All these resources, and many more, are legitimately at his disposal and

make the movement more attractive in proportion as they are accomplished with skill and discretion. But after this highly imaginative and fertile section, we are, in the third one, known as the Recapitulation, faced with a note-for-note repetition of the opening part, with the slight modification of transposing the second subject from dominant into tonic harmony. Thus, by the time the end is reached we have been regaled with identical music no less than three times.

## Modern Taste Speaks

IT IS TO THIS reiteration that modern taste objects: and I concur in the objection. Not all of us belong to the fashionable, leisured classes; nor have we all dined so plentifully, before attending a concert, as to feel drowsy when there. Not all of us care to have a portion of a work three times, when some of the time thereby involved might have been more

interestingly employed on fresh music. We would prefer to hear the entire works without repeats on some future occasion, rather than to have them presented to us blown out to fill a prescribed space in the program.

We are living in an age of quickened pace and crowded hours. We have shortened our sermons and our banquets. Our concerts are but half as long as those of our fathers. Our theaters play but one piece per night instead of the regulation three of olden times. Our novels are compressed into one volume instead of overflowing as formerly into three. The *tutti* passages in our concertos are being cut down, the opening one frequently being absent altogether. We abridge distance by rapid transit; our letters are reduced to messages. Even opera shows its preference for one act in place of the former three or four with the addition of half-an-hour's ballet. The one object that ac-

tuates all these changes is to secure brevity and concentration. In omitting the repeat of the Exposition, we restore symmetry to the work as a whole, and at the same time we conform to present day fashion as opposed to *rococo* manners.

Here is a paraphrase, in the form of a letter, of what a piece of music built on the Sonata Form sounds like, when performed with the conventional repeats.

## Exposition

"(FIRST Subject)—My dear Friend: The weather here to-day has been lovely. I cannot remember so fine a day in some weeks. (Bridge)—But, of course, it is impossible to foretell whether it will or will not continue. (Second Subject)—We may get rain this evening, and that would be welcome; for it is good for the land, and the farmers are beginning to call out, for it is needed for the crops. (Double bar).

## Repeat

"MY dear Friend: The weather here to-day has been lovely. I cannot remember so fine a day for some weeks. But, of course, it is impossible to foretell whether it will or will not continue so. We may get rain this evening, and that would be welcome; for it is good for the land, and the farmers are beginning to call out, for it is needed for the crops.

## Working Out Section

"IT IS A QUITE rare occurrence to have a fine day at this season of the year. Generally the spring is remarkable for, etc., etc. So that after such an exceptionally warm day, this evening or tomorrow may, etc., etc. In any case, should you be going out after dark, it would be safer to carry an umbrella with you. Not in every country is that useful article wanted as protection against wet; for in the east, etc., etc. And is it not curious to note that in some countries the color of the umbrella denotes, etc., etc. Many persons, on alighting from a railway carriage, forget, etc., etc. Have you ever attended a "lost property" sale? The variety of articles there collected might suggest to you a story in which, etc., etc. Have you read Johnson's latest one? I like it very much; but many critics assert that his long residence in China ruined his style, the climate there being, etc., etc. Having worked round the "climate," this is the moment for

## Recapitulation

"MY dear friend: The weather here to-day has been lovely. I cannot remember so fine a day for some weeks. But, of course, it is impossible to foretell whether it will or will not continue so. We may get rain this evening, and that would be welcome; for it is good for the land, and the farmers are beginning to call out, for it is needed for the crops.

## Coda

"IT is just beginning to rain. I thought it might. Remember your umbrella!" Would not such a letter be considered as intolerable tautology? And yet it is no more so than that to which we have to submit when the exposition section is



FRANCESCO BERGER, R.A.M., 1859

This portrait of the author of the accompanying article, who is still actively and successfully engaged in teaching in London, was taken two years before the outbreak of the Civil War, or nearly seventy years ago. Professor Berger's fresh and spirited style of writing, combined with his extraordinary experience, give remarkable interest to his articles.



"THE MUSICIANS," BY CARO DELVILLE  
One of the recent Triumphs of the Paris Salon

repeated at a concert performance. Is it not time to reform this silly custom?

#### Art Permanence

IT MAY BE questioned whether the Sonata Form is destined to survive for all time, or is doomed to be succeeded gradually by some other, as former fashions have been by subsequent ones. Provided the objectionable repeats be omitted, I very much doubt whether any form can be devised that is more logical, more symmetrical, more satisfactory in its duplex simplicity, than that of the Sonata. To crowd more than two "leading subjects" into one movement appears to be about as reasonable as to supply a statue of Venus with four legs; and to reduce the Sonata Form to one single motive would be as unreasonable as to endow her with only one.

Attempts have been and are still being made to induce us to accept other forms for our daily food, under the high-sounding titles of "Rhapsody" and "Symphonic Poem." They strike me as fit banquets for special occasions, tolerable at those times, but not suitable for daily consumption. There is too much license about them, not sufficient restraint, or proportion, or control. One loves to feel, when traveling by unfamiliar roads to unfamiliar regions, that one is still within hail of home. That beloved spot may be out of sight, but it need not be out of mind. While strongly opposed to unnecessary repetition, one wants to feel that the "first subject" is not completely wiped out, and that the contrast between it and the second one is, to some extent, an emanation. In other words, that the two are "related by contrast."

#### Affinity Necessary

A MOMENTARY digression may be here permitted. In constructing a coherent statement, I cannot admit a snuff-box, an eagle, and a pianoforte as contrasted subjects. They represent such totally different objects that they can be neither compared nor contrasted. I can contrast a snuff-box, small enough to slip into my waistcoat pocket and once the property of Napoleon, with a much larger one, said to have belonged to Washington, which, when wound up, emits a tune. I

can contrast the scream of the mighty eagle, as he pounces upon his prey, with the sweet warbling of the tiny lark, when, at invisible altitude, it pour forth its lay at heaven's gate. I can contrast Chopin's *Nocturne*, played by de Pachmann, upon a concert grand, with the fox-trot of a jazz band in a restaurant. But I can not contrast utterly incongruous materials; and potpourris of incongruous materials do not appeal to me. So give me a Beethoven *Sonata*, and I make you a present of a Liszt *Rhapsody*.

Opera, too, may be doomed in the not distant future to be superseded in public favor by some other form of entertainment. It would not be difficult to invent one that would be more logical, less patchy, and not so overburdened with repeats as what we now possess in this line. Wagner, the later Verdi, and Puccini, already have done much in this direction. They have knelled the passing bell of that class of opera, which Rossini, Bellini and Donizetti so readily supplied. Even the word "Opera," which, literally translated, means a "work," may have to go and some more easily pronounced term, such as "Bühnen-festschauspielwerk," may take its place.



#### In Conclusion

MY objection to repeats in general includes the accepted method of performing those delightful little movements, the *Scherzo and Trio*, the *Gavotte and Musette*, and the *Menuetto con Trio*. In these it is the custom, after twice playing each part of the first, to proceed without a break to the second one, and to treat it in the same literal way, concluding by returning to number one without an intermediate repeat. This means playing number one no less than three times; and, if this is tolerated, I see no reason for stopping at that—why not make it six, and let that suffice for two days?

Some enterprising music publishers, instead of marking the repeatable portion of a piece with a double-bar and dots (  $\text{||} \text{}$  ), have seen fit to print that section twice in full, thereby elongating their copy and thus adding to the purchaser's expenditure.

(Continued on page 955)



LEOPOLD STOKOWSKI

# Why a Conductor?

Some Lines to the Layman

By HON. TOD BUCHANAN GALLOWAY

WELL-KNOWN JURIST AND WRITER, COMPOSER OF "THE GIPSY TRAIL,"  
"ALONE UPON THE HOUSETOPS" AND OTHER WIDELY USED SONGS.



ARTURO TOSCANINI

"I DO NOT SEE," said the Layman, "what is the object in having that man stand there and beat time or make gestures before the orchestra. They never look at him. The orchestra could play just as well without him."  
"Wait a moment," said his musical friend.

The orchestra was playing the *Prelude and Finale* of "Tristan and Isolde," and soon swelled with throbbing intensity to the climax of the *Liebestodt*. The air fairly vibrated with the passionate beauty of that immortal love song, and its conclusion left the audience thrilled and breathless.

"There," said the Musician, "The perfection of that climax never could have been achieved by the orchestra alone. It was due to the guidance, the leadership of the conductor, who played upon his men until they responded as a perfect whole and gave us the overpowering beauty of Wagner's music."

## Eradicating an Error

THE MISTAKE of the layman was the common one of thousands who, in listening to an orchestra, are ignorant of the relationship which exists between a conductor and the players and who do not realize that the gestures and movements of the leader before an audience are only a part of his skill and work; that the conductor, not only by the magnetism of his baton but also by carefully rehearsing his men beforehand and fully instructing them in his ideas and wishes until they have a complete understanding of his plan of interpretation, accomplishes his result. If each player were a real artist, perhaps a conductor might be dispensed with; but that is asking for a condition almost superhuman. It would demand that each player must have a knowledge of the composition to be performed as a whole—not only his own part—and also that there must be unlimited rehearsals.

Grove mentions that as late as 1924 an interesting experiment was made in Moscow, with an orchestra playing without a conductor. He adds guardedly, "It is

said, with very good results," but comments no further. The best example of the necessity and value of orchestral leadership is when one hears the same body of men play under the direction of a competent leader and one who is not.

## An Unanswered Query

IN TRACING the development of the art of music it is not possible to learn when the conductor first made his appearance. That from the earliest times some sort of leadership has existed there can be but little doubt. Such a leadership would have been as natural and necessary as a drill master for a group of soldiers.

In the fifteenth century, we learn, it was customary to beat time for the Sistine Choir in Rome, with a roll of music called a *sol-fa*; and traces of the use of a baton have been discovered among the Minnesingers. However, between that time and the seventeenth century, we can learn but little, save that it was the custom to direct operatic performances by the use of the harpsichord. This we know was the practice, first in Italy and later in Germany and England. Lulli, Bach, Purcell and Handel pursued this method.

With the development in orchestras, however, as the wind instruments increased in power and number, it was no longer possible for the notes of the faint harpsichord to be heard; and a leadership by which the directions could be effected through the eye rather than the ear of necessity came into existence. At first, and for a considerable period of time, such conducting was largely a matter of beating time only.

## A New Art Born

WITH THE PRODUCTIONS of the wonderful group of composers of the eighteenth century, something more than mere time beating became necessary for their proper interpretation; and the art of conducting, as practiced to-day,

came about as a natural evolution. Spohr, Mendelssohn and von Weber were among the earliest of this kind of conductors; and their work and methods were broadened and diversified until we come to Richard Wagner who not so much by his actual leadership as in the lasting effect of his written words produced a great intellectual change in the art of conducting. Aided as he was by Liszt and von Bülow, his wonderful work has been handed on and absorbed by all great conductors since his time; and to no other master does the world owe more of its enjoyment to-day in the interpretation of music. It was Wagner's violent tirade, published against German conductors in 1869, in which he claimed—and justly—that many got their positions through court or high influence, which stirred the lovers of music to a realization of the truer state of affairs. As a result, to-day no conductor can obtain prominence as such by having greatness thrust upon him; but, rather, he must achieve greatness by hard work, slow laborious steps and a realization of his responsibilities. Otherwise he cannot "arrive." Not only must a conductor be deeply schooled in the art of conducting, but he must also be deeply cultured in the highest realms of music.

Wagner tells us that he was so disturbed and confused by the indifferent conducting of Beethoven's "Ninth Symphony," which was given every year at the Leipzig Gewandhaus Concerts, that, although he had copied the score himself and had made an arrangement of it for two pianos, he lost courage and for sometime gave up the study of Beethoven. It was not until he heard a rehearsal of that symphony by the orchestra of the Paris Conservatoire that the scales fell from his eyes and he understood the value of correct conducting, the secret of a good performance. The conductor, Habeneck, had taught his orchestra to look for Beethoven's melody in every measure; and the orchestra sang the

melody. He patiently instructed, and his men obeyed him. This exhibition of the result of preparation and instruction had a profound effect upon Wagner, by which he eagerly profited and from which the music lovers of to-day are reaping the results.

## The Bond of Sympathy

BETWEEN a commonplace reading of a composition and that intended by the composer, there is a world of difference; and that difference depends upon the conductor—a result achieved only by conscientious diligence. "To look upon music as a singularly abstract thing, an amalgam of grammar, arithmetic and digital gymnastics, is not sufficient to fit a man to be a conductor," says Wagner. He must be able to put life and purpose into a performance—to keep the players from going to pieces and becoming individuals instead of a compact body. How often we see a leader literally pulling the orchestra together when for a moment they have seemed on the point of disintegration. Again, how pained we have been when from some cause, personal dislike or other reason, an orchestra and the conductor are "on the outs." How instantly the audience realizes that the perfect unity of purpose and harmony of ideas, which make a perfect accord and therefore a satisfactory performance, are lacking. Even the layman knows that something is wrong, though he may not understand the why or wherefore.

## A Moving Picture

BOULT, in his *Technique of Conducting*, says that if one were to watch a moving picture of a good conductor at work it would be possible to tell what he was conducting without hearing the music. "This," he adds, "is a very different thing from suggesting that the audience should watch the conductor at a concert. His work must be directed towards the eyes of his orchestra and only towards the ears of his audience."

Not infrequently the layman observer declares that "the conductor was of no advantage as the players never looked at him." Certainly the



THE PHILADELPHIA SYMPHONY ORCHESTRA



A CARICATURE OF RICHARD STRAUSS

players do not look at their leader all the time, as they must be reading the score before them; but they do look at him frequently. A mere glance is all that is necessary, especially if it is given at essential places. This is particularly noticeable in the performance of a concerto, either piano or violin, where the conductor watches both the soloist and his men, while the latter depend entirely upon their conductor.

In 1916, G. B. Robinson, conductor of the Public Orchestra in Bath, England, performed an interesting experiment in a lecture-concert there. The orchestra was reversed and the players had their backs to the audience. Mr. Robinson took his place, facing the orchestra and in full view of the audience, to interest and instruct the latter in the art of conducting. In his lecture before the concert he explained that "An instrumentalist plays on his instrument and a conductor plays on his orchestra. As an instrumentalist can learn to play only by experience, so is the art of conducting learned by experience. But a conductor has to rely upon the good will of his performers, whereas an instrumentalist does not have feelings to consider." After explaining the various compositions to be performed, he proceeded to illustrate his point by his conducting.

### "Team Work" Essential

IT IS NOT difficult to imagine what the result would be if each member of an orchestra had his own ideas of tempo; what hopeless confusion if there were not a master mind to dictate—a leader who by his conducting virtually said, "Whatever may be your individual opinion upon this or that passage, remember that you are to take mine and thus insure harmony and unity."

A good conductor generates a "family" feeling in his orchestra. The leader is sympathetic and the men responsive. A fellowship is engendered by mutual understanding and pride in coöperation—a rule so to speak of "one for all and all for one."

Poor conducting or interpretation on the part of a leader not only completely deceives the uninstructed in an audience but also destroys the enjoyment of the enlightened. What the layman fails to appreciate, in watching the conducting of an orchestra, is the fact that the leader brings out not only the correctness of execution but also that musical message to which notes and sounds are but means of expression. He does not realize that he is witnessing a psychological effect, the inviting thread of influence which transforms as if by magic a more or less indefinite sound picture into a beautifully formed

vision, created by a controlling heart and mind, and causing listeners to ask themselves how it is that a composition with which they thought themselves to be thoroughly familiar should all at once become a different thing. As Weingartner says, "Out of the garment of tone there emerges the spirit of the art work; its noble countenance, formerly only confusedly visible, is now unveiled and enraptures those who are privileged to behold it." It is the imposition of the will of the conductor upon the players which mystifies the laymen. Temperament is a much abused but necessary word to describe certain results. It cannot be acquired by education, hard work or favor. It is an inborn free gift of nature. It is an endowment of the heart, not of the understanding.

### The Source of Power

AT THE SAME TIME the best results in conducting arise from the heart being directed by the mind. In other words, they come from feeling guided by intellect. Art works or art performances exist only for themselves or for their own beauty. If they are trifled with for the purpose of producing sudden, erratic or startling effects, then the beautiful, unblemished Venus becomes a tinted Venus.

The untutored auditor misses the fact that artistic interpretation of a musical composition originates in deep feeling; but the conductor must see to it that his intellect dominates everything which pertains to it, such as technic and the calculation of effects. He prevents the deep feeling from becoming false sentimentality. The conductor does not ask of the score, "What can I make of this?" but "What has the composer endeavored to say?" Instead of being a mere time beater, a conductor is the most important personality in the realm of recreated music. He either can educate and elevate by a performance or, by poor leadership, can create in an audience not only indifference but even dislike for the noblest of arts.

### A Landmark in Conducting

AN INTERESTING instance of the power of a conductor, who by the combination of feeling and intellect produced a triumph, was that of von Bülow. When he was conductor of the Meiningen Orchestra, it was rather poorly equipped and by no means equally proportioned. Yet with it he surpassed larger orchestras world-famous for their superior artists. The latter were led by mere beaters of time, whereas von Bülow moulded his little orchestra into a complete unit—the perfection of ensemble. It seemed like a single instrument upon which von Bülow played as upon a pianoforte. His name became a landmark in the evolution of the art of conducting.

Another example, more familiar to the present day lovers of the power and leadership of a conductor, is shown in the case of Stokowski and the Philadelphia Orchestra. When he took over that or-

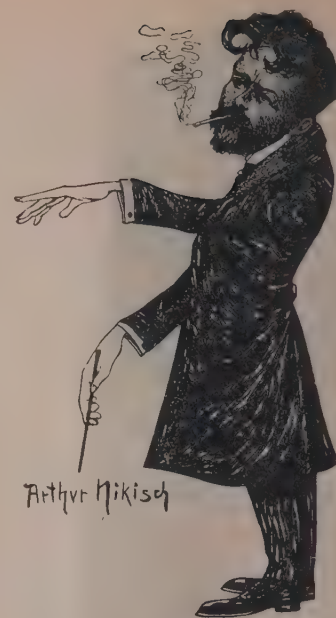
ganization, from various causes it had drifted into one of mediocre calibre. Those who now hear it realize that it plays with a balance of tone which delights the ear and with a brilliancy, vitality and warmth which show the direct effect of Stokowski's leadership. It stands forth as a ripened organization with a prestige second to none in America. Stokowski, although of Polish extraction, is of English birth and English training; but he may be said to be an American conductor, as all his experience has been with American orchestras. May we not therefore say that his success is the outcome of the opportunity which an American orchestra offers?

Sometimes the layman is annoyed at what he terms the antics of a conductor. Let him remember that gesture is the conductor's means of expression to the orchestra, not to the audience. What good touch and tone are to the pianist, gesture is to the leader. By it he quickly and accurately translates to the players the rhythm and feeling in his mind. This quick response of the hand to the brain is the quality which distinguishes a good conductor. It must be remembered that eccentricity in action or dress impresses only the simple-minded. The real lover of music looks beyond to what the result is in actual merit.

### "Toiling Upwards in the Night"

THE CAPACITY of the orchestra to perform and of the listeners to enjoy is stimulated by the imagination of the conductor. Remembering this, the personality of the conductor will merge into the personality which created the composition, and we find ourselves saying, "How great is Beethoven, Bach or Strauss;" not, "How great is such or such a conductor." Of prime importance is it for the layman to bear in mind that, great as the result of a performance may be, it has not been achieved suddenly or on the spur of the moment. At a performance the conductor is only recalling to the players what he has laboriously taught them at rehearsals—not once, but many times, with careful explanations of the "whys" and "wherefores."

A conductor first takes the composition to himself, absorbs its contents until it is almost a part of himself; and then he passes it on to the orchestra at rehearsals. The old saying that, "When one can neither play nor sing he becomes a conductor," came from the inability of the uninitiated to fathom the mystery of conducting. Ossip Gabrilowitsch recently declared that America leads the world in the care given to preparing a symphony concert. Rehearsal is piled upon rehearsal. He said, "We worked four years in Detroit on Bach's 'Passion according to St. Matthew,' before the performance was taken to New York." Some one has well said that the power of a conductor over his players is even greater than that of a player over his instrument, in as much as the mechanical element is entirely ab-



A CARICATURE OF ARTHUR NIKISCH

sent from the connection between the conductor and his players.

As to, "Why a Conductor?," perhaps no one has answered the question quite so well as Henderson who says; "He is one of the princes in the kingdom of music. This man who turns his back upon us all, that he may play with his little stick upon this hundred-voiced instrument. And if sometimes we lose ourselves in hysterical wonder at the results he produces, and come to think that the baton is a musician's wand, perhaps we are not so much to blame after all."

### TEST QUESTIONS ON MR. GALLOWAY'S ARTICLE

1. What early form of conducting was used in the Sistine Choir?
2. How did the great group of eighteenth century composers affect orchestral leadership?
3. What are some of the qualifications necessary to a successful conductor?
4. How is "team-work" achieved in an orchestra?
5. What is the "source of power" in a conductor?
6. How have such men as von Bülow and Stokowski achieved their results?
7. What is the secret of the thrilling interpretations heard at concerts?

### Teaching the Triads

By EARL C. JONES

THE following is a good method for teaching the triads, especially to the younger pupils.

In the first little piece which has the notes, C, E, G, explain to the pupil that these three notes, when played together form what is known as a *triad*. Explain that the first three letters of the word (*tri*) means *three*; hence a chord of three notes. Also at this time it is well to tell the student that all chords, no matter how many notes they have, are formed from the triad. The teacher can make this more explicit by showing the pupil an example from some concerto or piece.

Let the pupil play C, E, G. Explain that this is the root position of the C triad. For the other positions, in order to avoid any confusion, tell the student to keep the two top notes of the root position and put the bottom note (C) on top. Tell him that he is now playing the first inversion of the C triad. In like manner have the pupil keep the two top notes and put the bottom note (E) on top. Explain that this is the second inversion of the C triad. The other triads may be taught in the same way.



# Style in Singing

By HERBERT WITHERSPOON

THE FAMOUS BASSO OF THE METROPOLITAN OPERA COMPANY, NOW PRESIDENT OF CHICAGO MUSICAL COLLEGE

WHAT IS musical style and how is it best obtained? This question calls up the matter of comparisons between the artists of the past and the artists of the present. The decision on the part of a good many is that the present-day singer is not the equal of his forerunner in real art and style. But the habit of slighting the present by praising the past is not unusual and always brings to mind two very important questions. The first is, "What is Style in Singing?" and the second is, "Does Style Change with the Times?"

Style, of course, must depend primarily upon technic and good taste. A perfect technic and unfailing good taste once acquired, all other accomplishment is a comparatively simple matter. Technic has come to be looked upon, unfortunately, as some special form of study and procedure which gives to the student extraordinary development and control of his physical powers without relation to expression.

As men have investigated physical law of the vocal organs for singing and of the fingers and arms for violin and piano playing, each investigator has developed some special method of training these organs. Sometimes they have proclaimed real truths. Sometimes they have indulged in all kinds of fanciful theories, their imaginations running away with the aforementioned physical laws, preventing rather than aiding their operation. So there have been developed in the past three or four decades some most extraordinary fads and fancies, especially in the art of teaching singing.

## A Division That Slays Art

THE RESULT of this has been that technic has been divorced from expression. There are too many teachers who have specialized in what they call vocal production, or diction, or have proclaimed themselves "tone specialists," all of their energy being expended upon the development of some peculiar kind of technic, without regard to expression and without taking into consideration that expression and technic must be complementary to each other.

There is no such thing as acquiring some peculiar form of technic and then hitching it up to whatever expression the artist wishes to ally with it. Expression develops technic and technic develops expression. Even the singing of exercises should be done with some definite mood value—such as that of elation or enthusiasm or repose.

In the coordination of vocal technic with facial expression and bodily position we find a fundamental of style. Concert singers little know what a great part in their performance the expression of the face plays, and how also the position of the body affects the tone. Even the opera singer knows all too little regarding this subtle form of expression.

We have already found fundamentals of style, first, in natural freedom in technic which allows the vocal organs to adjust themselves in an almost limitless number of combinations for the formation of tones of all colors, expressing all kinds of emotions, second, in facial expressions which definitely affect the technic and the formation of tone, and, third, in bodily position including the gestures which the singer feels and suggests but



HERBERT WITHERSPOON

does not execute on the concert stage. On the operatic stage every gesture made affects the color of the voice and therefore the expression of the singer.

## When Scales Are a Waste of Time

EXPRESSION and technic must go hand in hand. This does not mean that we do not have to practice scales and exercises. It does mean that it is perfectly useless to practice technic in a mechanical fashion without any expression.

Now, we must consider one of the questions given at the beginning of this article: "Does style change with the times?" Of course it does change in its outward forms. But the fundamentals of style do not change. They exist always and are applicable to every kind of music sung or played. So the artist should go back to the very beginning of music that he may understand not only from what sources music came originally but also what musi-

cal tone really is and what its component parts are. We find some very marvelous things, the knowledge of which may enhance our powers far beyond what we may imagine.

Some of the fundamentals of style will be brought out by investigating the relations between the various constituents of musical expression. For instance, we say the elements of form are rhythm and melody. The elements of expression or style must be the same as the elements of form. Then we must recognize that the expression of various moods is concerned with certain other elements of form and style—accent, speed, intensity, volume and color. We also find that each one of these elementals is vitally concerned in expression and that expression depends upon these elementals.

Accent can alter the feeling of rhythm. It may be used purposely for all kinds of effects or to enhance the value of musical interpretation through the musical phrase.

## Speed and Mood

SPEED IS definitely related to mood. For instance, we may play a march in regular march, or walking, tempo. Increase the speed and the piece is no longer a march but an expression, perhaps, of elation or enthusiasm. If the speed is augmented beyond a certain degree, the piece becomes confused and incoherent. The march becomes a riot. But if the speed is decreased the march becomes a funeral march. If we keep on decreasing the speed, all semblance of rhythm and accent is lost and expression destroyed.

So we learn that, while speed may be adjusted to the requirements of the voice, (whether, for instance, the voice is a light coloratura soprano or a heavy bass) yet we cannot transgress certain limits without destroying the expression supposed to be in the composition. Therefore, we find that speed is a vital element in coherence. Just as we must not stop the motion (or going) of a piece, so we must also not unduly increase its speed, lest the coherency be lost. Is not this a little like speed used in talking? We can easily become incoherent when we talk too rapidly, or very dull and uninteresting if we speak too slowly, both speeds depending upon what we say. So speed (or tempo) is a fundamental of every mood.

We find also that intensity immediately affects the tone in its vital character. Certain moods will call for very concentrated intensity of tone. Other moods demand less intensity, less concentration and therefore more warmth and breadth. This intensity is closely allied to the color of tone. The expression of love and affection, for instance, would not require such intensity as would the tone expressing determination, or revenge, or hate, or command. Volume or loudness may also vary in intensity and must be obedient to laws of mood value.

All such aspects of the vocal art go hand in hand with technic. Otherwise we force the voice, or we allow it to become too spongy, soft and indefinite. In every case the throat is wearied.

Color is associated with all. Nobody could possibly sing two diametrically opposed rates of speed with the same kind of color. Color, intensity and volume, therefore, are mutually interdependent.


## A Sense of Proportion

WE ARE BROUGHT to the realization that style is dependent upon good taste, a sense of proportion and values, coherency, and the association of these items of rhythm, melody, speed, intensity, volume and color. Much of this association can be learned by the common sense application of expression to technic and of technic to expression. We can readily see that even the practice of scales at different speeds, intensities and volumes will bring about different colors and moods.


The weakness of a stereotyped vocal method whereby the voice of the singer is limited to one placement, and, therefore, to one color, one intensity, and, only too often, to one degree of volume, is readily observed. Colors of the human voice are caused by changes in resonances in the voice. Moreover as resonances change, we not only get different colors

(Continued on page 945)

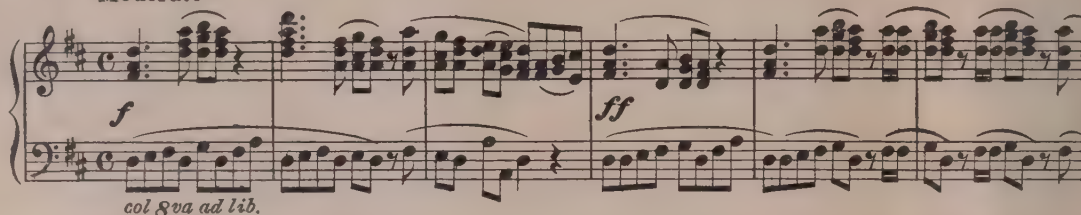
ETUDE readers interested in vocal study will be glad to know that a number of valuable articles by distinguished specialists will shortly appear, including one from Frantz Proschowsky.



## Master Themes the World Loves Best



Moderato



col 8va ad lib.

### The Hallelujah Chorus

ALTHOUGH Handel's success with his Italian operas in England had been at one time phenomenal—*Rinaldo* having been particularly liked—he grew finally to have such a distaste for the storm and stress of operatic performances, with the temperamental singers, carping critics and inevitable financial responsibilities, that he decided to abandon this type of composition in favor of oratorios. In 1720 he wrote *Esther*; and this was followed by various works such as *Deborah* (1733), *Athalia* (1733), *Saul* (1738), *Israel in Egypt* (1738), and then, in 1741, the *Messiah*. This latter is surely the world's most beloved oratorio. Performances of the *Messiah* are yearly events in hundred of cities.

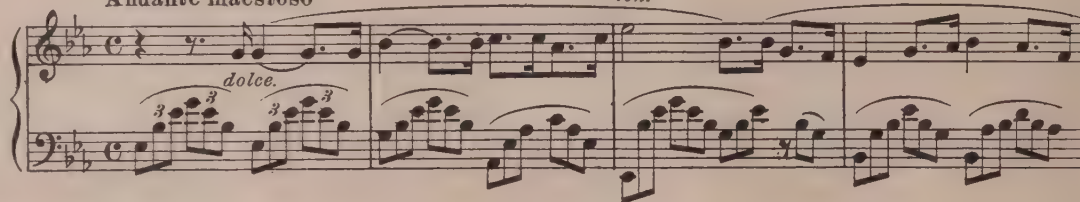
The first performance of the *Messiah* was given for char-

ity and took place on April 13, 1742. Incidentally, Handel had taken only twenty-three days to compose this masterpiece! At the first performance the audience became more and more enraptured as the singing progressed, till finally, with the beginning of the *Hallelujah Chorus*, excitement reached fever pitch. Suddenly the king rose in tribute to the composer, and the audience joined him in standing till the very end of the chorus.

Even Handel seldom trod such exalted ways as exist in this *Hallelujah Chorus*—and he is said to have told a friend that during its composition it seemed to him that the very gates of Heaven itself swung wide and he could glimpse for a fleeting moment the sublime wonder of the land above.

Andante maestoso

ten.



### Noël, by Adolphe Adam

NOËL is a French word—derived, incidentally, from the Latin *natalis*, meaning "birthday"—and noels are carols and other songs celebrating the birth of Jesus in Bethlehem in Judea. How natural that there should be so many peans hailing this, the most astounding and most blessed event in history! Among them, one of the most popular is the *Noël* by the French composer Adolphe Adam. This composer was born in 1803 and died in 1856.

This is certainly a perennial, and each year school children, church singers, choruses and radio broadcasters perform Adam's *Noël*. Somehow its creator caught up in his melody all the flooding joy of the Savior's birth.

Adolphe Adam was famous for his operas—especially the one called *Le Postillon de Longjumeau*. M. Adam studied music with such famous French masters as Benoist and Boiel-dieu. In later life he was made professor of composition at the Paris Conservatoire, though this same institution had not looked upon him during his student days as little more than a talented dilettante and not to be too greatly encouraged. It is said, in fact, that he was allowed to enter the Conservatoire only on the amazing condition that he promise solemnly never to compose music for the stage. As you can discover from a list of his works, he promptly forgot this condition as soon as he had left the Académie.



# Evolution of Piano Playing and Virtuosity

By ISIDOR PHILIPP

PROFESSOR OF PIANOFORTE PLAYING AT THE PARIS CONSERVATOIRE

Translated from the French by Florence Leonard

(This is the Sixth and Last in the Series of Notable Articles Which Began in the July Etude.)

**H**ANS SCHMITT (1835-1907), of Vienna, was the author of numerous interesting works for teaching purposes, and very much the same were Wiehmayer, Teichmüller and Ruthardt of Leipzig, Tobias Matthay (1858) in London, and his excellent disciple, Cuthbert Whitmore (1877-1927). The method of Matthay, like that of Breithaupt in Berlin, contains many ideas of Ludwig Deppe (1828-1890), an interesting teacher though little known. (Certain ideas of Deppe may be found in the Breithaupt technic; but Breithaupt's method includes many points not known to Deppe; and some of his fundamental principles are quite opposed to those of Deppe.—F. L.)

Two charming pupils of Matthay are Myra Hess and Irene Scharer, both remarkable, both interesting exponents of his method. William Mason, a pupil of Liszt, is another pedagogue whose works on the technic of the piano are of the first rank. But there is only one good method—which is, to be able to play the piano! To change method is not always to improve method.

## "The Valkyrie of the Piano"

**W**E HAVE almost reached the end of our list and have not yet mentioned the admirable Teresa Carreño. (1853-1917) who had rare musical intelligence and whose passionate, superb talent is famous. She studied with Georges Mathias. So did Raoul Pugno (1852-1914), exuberant and charming; and also Theodore Ritter (1841-1886), the most finished pianist of the French school, having wit, finesse, rhythm, vivid color, sentiment and style—all these qualities. Three admirable virtuosi of this period were Francis Planté, with clearness of style; Louis Diémer, most accurate; and Delaborde, of fiery spirit. Alfred Cortot was younger than these, but also remarkable. These are the most famous of the French pianists.

Throughout Italy, Germany, England and America, many conspicuous artists contribute each his share of novelty to the art of the piano. Space permits the mention of only those who are best known.

## An Italian Group

**I**N ITALY, Giuseppe Martucci (1856-1909) was a very remarkable pianist and a professor of the highest rank. Enrico Bossi was another. Beniamino Cesi (1845-1907) wrote a work on piano technic which will be a classic. Mugellini (1871-1912) was a charming virtuoso and an interesting teacher. His *Metodo d'Esercizi Tecnici* is strikingly original. Giovanni Sgambati (1843-1914), and his pupil, Felice Boghen, produced some "Exercises Journaliers (Daily Exercises)" and instructive editions of unusual worth. Ernesto Consolo, the pianist, is a remarkable artist.

In Germany we have Ansorge, Edwin Fischer (a pupil of Breithaupt), Gottfried Galston, Arthur Schnabel, Petri and Gieseke. In America are Ernest Hutcheson, an exceedingly worthy artist, and a long list of foreign artists who have become naturalized Americans. Among these latter must be mentioned Alberto Jonas of rare cultivation, who has brought out a

masterly "School," a work of the greatest significance, which will be epoch-making. Josef Lhévinne has a boldness of technic which is not surpassed; Guiomar Novaes controls infinite modulations of tone by her skilled fingers, and knows beauty of detail, of nuance, of soul, and the style of each composition. Wilhelm Backhaus has everything—fullness, power and delicacy. There are still others, whose names escape me, since I have not heard them. Siloti ranks among the greatest pianists of the day.

## Some Living Titans

**A**MONG THE VIRTUOSI of world-wide reputation must be mentioned Arthur Rubinstein, of miraculous technic, ideal sonority, surprising style, animation, contagious passion, soul, sensitiveness—one of the most extraordinary virtuoso temperaments of our day. Ignaz Friedman, whose interesting works are not yet well enough known, is also a player of formidable technic, of delicate and sensitive talent, spiritual, vivid. Last, but not least, is Sergei Rachmaninoff, whose Concertos, Préludes, Sonata and Etude Fantasies are works full of strength and of

original expression. His marvellous virtuoso talent is uncontested and incontestable.

There are many names of virtuosi which might yet be mentioned, some of them very remarkable. But I shall content myself with adding only a few. Wanda Landowska is a very intelligent musician, remarkable clavicinist and pianist of charm. Among the French virtuosi are Youra Guller, whose pure, expressive style is most captivating; and Jeanne-Marie Dorré; the new Carreño, whose prodigious memory, magical technic, bravura, all combined with grace and delicacy, make a rare artist.

Side by side with the ever increasing skill of the virtuosi, one must inscribe in the book of gold, of Progress, the names of the makers of pianos—the artisans or inventors who were geniuses. The ideal tone quality of certain instruments, their power, their clearness, are prodigious. From Hans Ruckers and Cristofori to Steinway—what a road they have traversed!

## Growth of the Piano

**T**HE PIANO at its birth had but 61 keys. To-day it has 91. The field for the pianist is thus expanded by a

half. The volume of tone, modified by the pedals, has been increased to the greatest proportions.

The evolution of the hand in playing was gradual. Before the day of Johann Sebastian Bach and Couperin, the thumb was not used at all, upon the keys. It was placed upon the wood, to support the hand.

The following is the fingering of the scale of C, used by Purcell in 1684:

Right hand: 1234343434345 (2 octaves).

Left hand: 5432323232321.

Bach invented a fingering which not only used all the fingers but also made the thumb of the first importance. It became more important than the other fingers. According to Forkel, Bach played as follows: the five fingers were curved so that their tips would fall perpendicularly on the keyboard, upon which they formed a parallel line. He played with so controlled a touch and one so little emphasized, that the movement was scarcely perceptible. Only the first joint of the finger was moved. The hand kept its rounded form, even in difficult passages; the fingers were lifted very slightly above the keys. Kalkbrenner says, in his "Method," that the hand should "attack" the key sometimes by caressing it gently, sometimes by approaching it suddenly as a lion on its prey!

Thalberg says: "It is necessary to knead the piano with a hand of steel and with fingers of velvet."

## Piano Literature Expands

**T**HE MODERN MASTERS of the piano have enriched its literature with new effects which tend to transform the descendant of the modest clavicord into a sort of miniature orchestra. Tchaikowsky, César Franck, Grieg, Widor, Scriabin, Liapounoff, Debussy, Ravel, Albeniz. What technical inventions are the results of their genius! Subtle and complex, the art of Debussy or Ravel is revealed in the refinement of their harmonies, the elasticity of their rhythms, and their delicate sense of tone quality. Both are like silversmiths in music, often producing effects rather for the brain than for the ear. They love the piano; they know it well; they have produced masterpieces for it. (*Preludes* and *Estampes* by Debussy, *Sonatine*, *Ondine*, and *Scarbo* by Ravel.)

These observations shall close with a thought of Anton Rubinstein: "Instrumental music is the most intimate friend of man. This we must admit, particularly when we are suffering. But of all instruments the piano is the one which responds best to this feeling. Therefore I consider the study of the piano a benefit to humanity, and I should make it obligatory, in a school curriculum," in order to insure to the pupils this personal pleasure. I had played so much in public that I observed that I did better before an audience than for myself alone. And when I observed that I played better for myself than for others—from that day I ceased to play in public." Other interesting thoughts in this field of study will be found in "Mezzotints in Music" and "The Royal Road to Parnassus" by James



LEOPOLD GODOWSKY AND ISIDOR PHILIPP  
A RECENT PORTRAIT, TAKEN IN PARIS

Huneker, and in "Great Pianists on Piano Playing" by James Francis Cooke.

A Table of the Sonatas of Beethoven  
In Order of Difficulty

- Sonatas, Easy, Op. 49, Nos. 1 and 2.
- Sonatina, Op. 79.
- Sonata, Op. 14, Nos. 1 and 2.
- Sonata, Op. 2, No. 1.
- Sonata, Op. 10, Nos. 1 and 3.
- Sonata, Op. 22.
- Sonata, Op. 13.
- Sonata, Op. 2, No. 2.
- Sonata, Op. 10, No. 2.
- Sonata, Op. 78.
- Sonata, Op. 2, No. 3.
- Sonata, Op. 7.
- Sonata, Op. 28.
- Sonata, Op. 26.
- Sonata, Op. 31, No. 1.

- Sonata, Op. 54.
- Sonata, Op. 27, No. 1.
- Sonata, Op. 27, No. 2.
- Sonata, Op. 90.
- Sonata, Op. 31, No. 3.
- Sonata, Op. 31, No. 2.
- Sonata, Op. 81a.
- Sonata, Op. 57.
- Sonata, Op. 53.
- Sonata, Op. 109.
- Sonata, Op. 110.
- Sonata, Op. 101.
- Sonata, Op. 111.
- Sonata, Op. 106.

In Chronological Order

- Composed in
- Op. 2, No. 1.
- Op. 2, No. 2 .....1795

- Op. 2, No. 3.
- Op. 49, No. 2 .....1796
- Op. 7.
- Op. 10, No. 1.
- Op. 10, No. 2 .....1798
- Op. 10, No. 3.
- Op. 13. Pathétique.
- Op. 14, No. 1.
- Op. 14, No. 2.
- Op. 49, No. 1 .....1799
- Op. 22 .....1800
- Op. 26 Marcia funèbre.
- Op. 27, No. 1. Quasi una fantasia.
- Op. 27, No. 2. Moonlight. ....1801
- Op. 28. Pastorale.
- Op. 31, No. 1 .....1802
- Op. 31, No. 2.
- Op. 31, No. 3.
- Op. 53. Waldstein .....1804
- Op. 54. ....1805

- Op. 57a. Appassionata .....1803-04
- Op. 78. ....1809
- Op. 79.
- Op. 81. L'adieu .....1809-10
- Op. 90. ....1814
- Op. 101. ....1815
- Op. 106. (Hammerklavier) .....1818
- Op. 109. ....1820
- Op. 110. ....1820-21
- Op. 111. ....1822
- For the Sonata, Op. 106, Beethoven used the metronome—then a new instrument—and marked the speed of each movement. It is thus an excellent document for us today. Maelzel had, within about two years, made known this valuable aid, and the master, asked to give his approval, had written in 1817, a letter praising the metronome and promising to be one of the first subscribers to it. The Sonata was written in 1818.

Maintaining Concentration in Practice

By WILLIAM J. O'TOOLE

THE SUN shining through our windowpane warms us by its mild diffusion of heat. If, however, we focus the rays through a special glass, if, in other words, the sun is made to concentrate its heat, we can burn a hole through a block of wood. So, in practicing, if we can focus the mind's energy through the glass of sane practice methods we shall be able to absorb completely the most difficult page of music. It is the business of the teacher or of the good musical magazine to furnish the glass, but it remains for the student himself or for the parents of the very young child to hold the glass in position, that is, to see that the daily practice schedule is carried out.

The length of a practice period should depend entirely on the ability of the student to concentrate. For the average student fifteen to thirty minutes is the proper length for maximum results, though an advanced student or professional may attempt an hour period. After a few minutes of physical exercise or a walk around the block, another period may follow immediately. If a longer period is attempted there are bound to be lapses of attention in which mistakes will occur or hazy impressions will be formed, thus canceling the effect of the concentrated study which preceded. By dividing the available time into a number of short periods the attention can be kept at a white heat. Moreover, in the interval between, the impressions will have had time to deepen, to become a part of the student's mental life.

Perhaps one of the reasons why busy men get so much done is that they vary their activities but work on schedule. Students may do the same; there is no reason for keeping the school homework and music practice each in a separate long period. Punctuating with music the several hours of mental effort required for school lessons will leave the brain less fatigued. Short periods of instrumental study may be sandwiched between school studies, with advantage to both.

In order to secure the best results the student must be reasonable in taxing his

mind, scheduling the types of study that require the most concentration when the mind is fresh, while drill work on études with which he is familiar, memorizing which has passed through the analytical stage, and all work which requires mere repetition, may be studied when the concentration is not quite up to par. The morning is, of course, the best time for work demanding analysis; for new work of any kind. The following schedule is planned for two hours' practice.

1. FOR MORE INTENSE PERIODS:

Technic—15 minutes

New exercises involving special concepts of touch, motion or weight release; new patterns in broken chords, scales or arpeggios.

Memorizing—15 minutes

In its first stages or the committing of some particularly difficult passage which was not mastered the day before.

New Piece—15 minutes

Analysis and repetition of difficulties using variations of rhythm, touch and dynamics to eliminate fatigue and allow longer concentration on the same tonal group.

2. FOR LESS INTENSE PERIODS:

Etudes or Drill Exercises—30 minutes

Working for endurance, speed or a particular tone quality. Patterns in broken chords, scales or arpeggios that are well learned may now be done metrically.

Interpretation and Repertoire—30 minutes

Memorizing in a more advanced stage, requiring not mental but physical repetitions for permanence of retention. Emphasis on expression and musical feeling will delight the esthetic sense, make the student forget that he is tired and even give him new energy; one old piece every day.

Harmony—15 minutes

At the keyboard or written. Creative expression in the simple ternary form

will vitalize the student's re-creation of the composer's ideas.

The next thing is to carry out the daily plan. Let the student remember that more concentration is required in approaching anything new. If he follows his plan religiously for a few weeks he will soon establish such regular practice habits that he will actually be uncomfortable whenever he is forced to miss his practice hour. He knows that irregularity in the habit of eating makes him uncomfortable and is not conducive to good health. In a similar manner he will let him feed his mind with daily practice if he is to be healthy musically.

Again, a just balancing of the amount of time for each practice item is as necessary as a balanced diet for the best results from each meal. Let the student, therefore, rule off a sheet of paper each week into half-hour blocks with the days of the week at the top and the half-hour periods along the left side of the sheet. He can then insert the names of the composers of his pieces, études or exercises as he practices and bring the record to his teacher. Keeping a record of his practice in this manner will help him to form the habit of regularity.



ROOM IN THE FONTAINEBLEAU PALACE, FRANCE, DEDICATED TO THE MEMORY OF THEODORE PRESSER MARCEL DUPRE, WITH A CLASS OF ORGAN PUPILS

In a lecture delivered at the Training School for Music Teachers, in London, Ernest Foxles declared:

"The appreciative study of music implies the development of taste. It is impossible to obtain a refined taste from music alone. The mind empty of all things save music is a danger to the race. Taste requires the stimulant which follows a living interest in the wide concerns of humanity. Literature only can provide the need. The musician is known by his books, and the same law operates in the case also of teachers of music. Music is the most responsive of the arts to the claims of taste, and a cultured taste in literature finds a ready echo in the imagination of those who live by music. The world is ruled by taste, and it is the privilege of the teacher so to develop his own, that insensibly he becomes an influence tending to the uplifting of taste in his students."

# Milan, the Shrine of the Opera

FOURTH IN THE SERIES OF MUSICAL TRAVELOGUES—VISITS TO THE SHRINES OF MUSICAL ART IN EUROPE

By JAMES FRANCIS COOKE

## PART II

### Milan's Famous Conservatory

LEAVING THE Casa di Riposo per Musicati, we paid a long awaited visit to the famous Milan Conservatory, properly named in honor of Italy's great idol, Verdi. The building it occupied was formerly a convent. The romantic history of this famous institution reaches far back into the archives of history. The duke of Milan, Ludovico Sforza, founded a school here as long ago as 1483, nine years before the discovery of America. Save for the conservatory founded by Pope Nicholas V in 1482, it holds the rank of being Italy's first music school and possibly one of the first public schools of music in the world.

Over a century later (1570), the great Claudio Monteverde came to this school and it became one of the most widely sought of all European musical seats of learning. Monteverde in his day was regarded as a great modernist, even a dangerous iconoclast. He abandoned many of the old rules of counterpoint and introduced boldly unprepared sevenths and eighths, to say nothing of the diminished triad, with an audacity which shocked his contemporaries and delighted posterity. Among other things he invented the *dece* or recitative for dramatic music.

### Napoleon's Encouragement

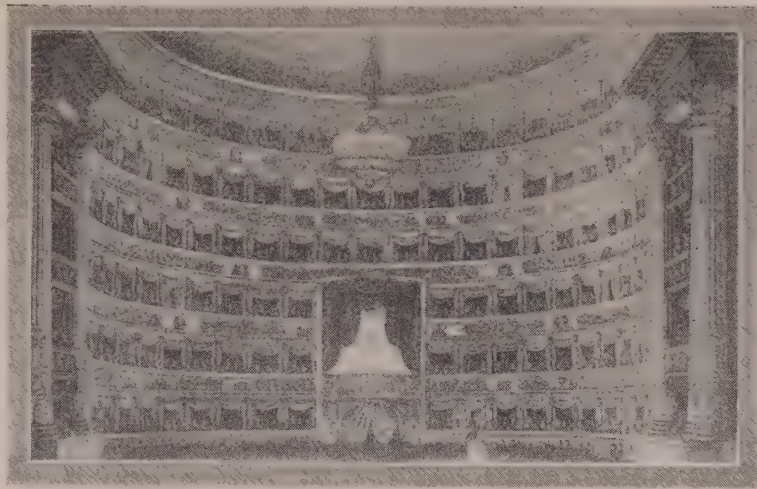
THEN FOLLOWED a period when the musical traditions of Milan were largely focused upon vocal music; and in 1807 Napoleon Bonaparte issued a decree founding the present Royal Conservatory of Milan. The order was issued by Eugene Beauharnais, stepson of Napoleon and son of the ill-fated Creole Josephine. The Empress was six years older than Napoleon, and Beauharnais who later assumed the name of Napoleon was only twelve years younger than his step-father. He was, himself, a soldier of no mean great interest in the new school, and it was soon in flourishing condition. Its activities were not interrupted until the Austrians seized the building for military purposes in 1848-1849. It occupies a building, once a convent, annexed to the church of Santa Maria della Passione. The conservatory is now under the direction of the brilliant Italian modernist composer, Ildebrando Pizzetti. It has one of the finest musical libraries in Italy, directed by the noted Fausto Torrefranca.

Students are admitted subject to probation for one year. If they then succeed in passing an examination they are permitted to continue. The course for composition and string instruments is nine years long, that for wind instruments ten years, while the course in singing is eleven years.

Among the celebrated musicians who have studied at the Milan Conservatorio are Giacomo Puccini, Mascagni (one year) and Italo Montemezzi. It was here that Giovanni Amelita Galli-Curci graduated as pianist (first prize and diploma) long before she dreamed of becoming a great singer.

### La Scala

THE GREAT musical glory of Milan, however, is La Scala, the most famous opera house in the entire world.



TEATRO DELLA SCALA, FROM THE STAGE

Curiously enough it takes its name from a church, since when it was built in 1776 under a decree of Empress Maria Teresa of Austria, it was erected on the site of Santa Maria della Scala (St. Mary of the Stairs).

The cost of the original building was about \$200,000, an enormous sum in those days. It was the largest and finest theater in the world at the time. The horseshoe-shaped interior has five tiers of boxes with a gallery above them. The building is 330 feet long and 122 feet wide. Its greatest feature is its huge stage going back from the footlights 145 feet, with a width of 98 feet. The proscenium opening is 54 feet wide. The capacity of the house is 3600. Approximately one thousand employees are required to maintain it, including one hundred and fifty dressmakers and tailors.

At times it operates a school in which some fifty choristers and sixty dancers are kept in training. Far be it from us to make comparisons of the performances at La Scala with our own magnificent Metropolitan Opera Company. With Gatti-Casazza and Toscanini on Broadway, we have the managerial and artistic brains that have brought La Scala to its greatest recent

heights. We have not, however, the economic situation which permits the Milan house to employ artistic labor at a vastly lower figure and therefore give an immense amount of attention to necessary detail. The admission prices at La Scala are by no means cheap. Five, six and seven dollars are asked for good orchestra seats when they can be obtained.

The ensemble, *mise en scene* and "atmosphere" at La Scala are simply unforgettable. Let us suppose we happen to be there for a performance of the spectacular "Andrea Chénier" of Giordano. We are first confronted with the fact that the audience has come eager to hear an opera, not merely as a part of the social whirligig. There is some difficulty in announcing the beginning of the acts. This is accomplished by turning out the lights at intervals in threatening manner. Finally, when absolute silence is secured, the Maestro's baton descends, and one is instantly lost in the music drama.

### As the Milanese Know It

THE colossal stage permits of the movement of huge masses of singers and choristers in wonderful semblance of life.

The artists seem to live in their parts, rarely stepping out of the picture to solicit applause. The court scene is appalling in its reality, and, when we come to the final act in which Andrea and Maddelena ascend into the tragic cart that is soon to move beyond the massive prison walls to the guillotine—the apotheosis of Love and Death—we join with our Italian hosts in uncontrollable *bravos*. This is opera as the Milanese know it.

If you have difficulty in finding that age-old charm in Milan that you have come to look for in Perugia, Orvieto and Viterbo, you may ascend to the roof of the Milan Cathedral (providing you have the legs of a mountain climber) and look northward over the unspeakably gorgeous panorama of the distant Alps. These are not the peaks that one associates with fridity (although they are snow-crowned) because nestling at their feet, one finds that semi-tropical paradise known as the Italian Lakes. At no place in the world is one so overwhelmed with beauty. *Lago Garda, Lago Como, Lago Maggiore, Lago Lugano*—dreams of beauty, incredible in their charm. Here color runs riot with romance. Small wonder that it has been for twenty centuries the incessant inspiration of poets, painters and musicians not merely of Italy, but of all the world.

Milan, of all Italian cities, is most like America. In fact, in its hustle and bustle even Americans are somewhat nervous. The people are extremely intelligent and affable. In the older days, largely because of the prestige of La Scala, it vied with Paris as a center of voice culture. Vocal music and opera are still paramount; and in this way it is characteristically Italian.

There is, of course, a marked contrast between such a conservatory as this and the modern conservatory equipment. It is the same difference that one finds between Magdalen College at Oxford, England, and, let us say, the prodigious and marvelously efficient new Law School of Northwestern University at Evanston, Illinois. Probably no more beautiful hall exists in America than this one at the Northwestern University Law School, modeled after the English Parliament Building; but it is as different in its atmosphere as a Roman burial lamp is from a Klieg light.

The problem of education is to determine whether the atmosphere of the ancient building, often approaching ruin, is more suitable to the education of the young than is a modern building equipped with every imaginable convenience and improvement; as, for instance, some of the new American conservatory buildings which, from the standpoint of artistic beauty and physical effectiveness, transcend many of the finest in Europe.

People in this day and age of the world are becoming insistent upon results rather than upon dreams. The magnificent record of the Milan Conservatory is history. We are of the opinion, however, that the new era in musical art which we are entering, while depending for its dreams upon contact with the old, will flourish more luxuriantly amid modern surroundings, provided those environments are in keeping with the finest translations of artistic ideals of yesterday to those of today.



ENTRANCE TO CONSERVATORIO DEL VERDI

# Master Discs

By PETER HUGH REED -

THE GENERAL trend of interest seems to be toward recorded symphonic music. But there are many music-lovers who are also interested in unusual vocal discs. When a voice is distinctive in quality and ingratiating in its production, surely then it is welcome for itself. And when a singer combines fine musicianship with the imaginative ability to present a real story, then that singer becomes also an artistic necessity.

Such a gifted artist can make a song an operatic aria or even a *vocalise* a very definite work of art, particularly if the technic of the voice is perfect and unobtrusive and the tonal flow a pure sound which presents a satisfying and pleasurable reaction to the listener. From such singers, upon occasion, one cannot help but derive a delight equal to that received from a perfect instrumental performance. In view of these facts the writer has decided to present a series of vocal discs which he has recently heard and found worthy of critical praise.

To begin with, there are two records of Schubert songs, which all admirers of his music should hear. They are issued by Victor. Elizabeth Schumann who possesses a perfectly floated lyric soprano sings with ingratiating quality in *Die Post*, *Wohin*, *Im Abendroth* and *Die Vögel*, which are all recorded on disc number 6837; and Elena Gerhardt, that justly famous lieder singer whose work has reached a maturity of perfection, presents *Der Leiermann* and *Der Wagweiser* from "Die Winterreise" on disc number 6838.

Margaret Sheridan, an Irish soprano with a voice of considerable youthful charm, and Aureliano Pertile, a tenor with a rare dramatic quality, unite in an excellent performance of the *Love-Duet* from "Madame Butterfly," on Victor record number 6832. The duet is begun at the point in the first act where Butterfly has completed the change from her "ponderous" wedding garments, and her angry relatives have definitely dispersed. The lovers are left alone in a dusk-filled garden. "Child from whose Eyes the Witchery is Shining" sings Pinkerton! The love scene which follows is recorded to the end of the act with only a short cut between the two parts of the record. Sheridan and Pertile sing with fine youthful animation, and the finale of the scene is built up by them into a gloriously impassioned climax.

On Victor disc number 6843 Pertile is heard to further advantage in two different types of operatic arias. From "Luisa Miller," an early Verdi opera, he sings "Quando le sere al placido," which is written in the lyric style of a serenade. Reversing this record, we hear the tenor's frenzied outburst in the third act of Puccini's "Manon Lescaut." "Behold, I am Grief-stricken" sings des Grieux to the captain of the ship upon which Manon is to be deported to America. The young lover's sorrow so moves the captain that he asks him if he would care to go to America also; and the scene ends with des Grieux boarding the ship to be deported with Manon.

## Arias from the Russian Operas

ANOTHER interesting vocal record is offered by Nina Koshetz, the Russian lyric soprano. Her voice, although vibrant, is nevertheless sympathetic in its quality. On Victor record 9233 she can be heard in an interesting aria from Borodine's colorful "Prince Igor," and also in a charming lullaby from Rimsky-Korsakov's "Sadko," the opera from which the familiar *Song of India* is taken.

Elisa Alsen, the dramatic soprano, has sung the *Liebestod* from Wagner's "Tristan and Isolde." It is beautifully rendered with a fine regard for diction, and the recording is excellent. Alsen interprets Isolde's Love-Death much more slowly than we usually hear it. She evidently conceives Isolde as being in an entranced state, somewhat dazed, which prevents her from quickening the emotions of the scene. It is an interesting conception and one that conforms with the character.

This aria can be heard on Columbia disc 50083D. Before leaving vocal discs, mention should also be made of Rosa Ponselle's singing of *Miserere* from "Il Trovatore," with Martinelli and the prayer *La vergine degli Angeli* from "La Forza del Destino." Miss Ponselle's luscious golden voice is heard to great advantage in these operatic excerpts. In fact, she has never been more vocally opulent or, for that matter, more satisfying, than she is in this disc (Victor 8097).

Passing on to some instrumental records, the Victor release of Schubert's "C Major Symphony," the work which Schumann said was of "heavenly length," is a superb recording. Dr. Leo Blech and the London Symphony are its exponents. What a healthy job he made of it, too! Although he is somewhat too ostentatious in the first movement of this melodious work, he is, in the second, most poetical. Again, in the *Minuet*, the graceful resiliency that Blech attains is all to the good. We recall the set issued by Columbia, where Hamilton Harty was conductor. Harty's reading was preferable here in the last movement. But for perfection in symphonic reproduction, combined with a vital performance, the Victor is infinitely better. The disc numbers are 9235 to 9240.

## Schubert Contributions

CONTINUING their Schubert contributions, Columbia recently issued his *Sonata in G major*, Opus 78, oftentimes erroneously termed *Fantasia Sonata*. This composition is an excellent example of its form conceived in a spontaneous and brilliant manner. Schumann once call it "the most perfect work, both in form and conception," which Schubert left; but this opinion should be applied only to his piano music. As a sonata it is simple in its musical expression and is therefore a work which requires fine tonal gradation from the interpreter. In its twenty-odd pages, Schubert has conceived some truly lovely passages of poetical lyricism.

Leff Pouishnoff, the Russian pianist, who plays the work, is a skilled and gifted artist. He renders it in an admirable manner, since his interpretation tends to permit Schubert's music to speak for itself. In a way his performance is nearly perfect, yet many people may consider his masculine concept somewhat too vital for the delicacy of Schubert's melodic lyricism.

Speaking of sonatas—that delightful and all-too-brief one by Beethoven, *Sonata in E Minor*, Opus 90, has been recorded by Polydor in a most commendable manner. The piano reproduction is just about perfect, and the playing of Wilhelm Kempff, the interpreter, is equally fine. This little work was written in 1814, a year generally free from worries and illness for Beethoven. It is most expressive of an inner happiness from that most masculine of tone-poets—particularly in its song-like second movement. The disc numbers are 62639 and 66712.

Three Schubert sets of recent issue which duplicate others already available.

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THE BEGGAR FLUTIST  
From a painting by Carl Spitzweg. One of the  
most popular pictures in the Munich Gallery

# DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly By  
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## Coaching of Bands and Orchestras

**R**INALD WERREN RATH, eminent concert baritone, was interviewed some time ago by a representative of one of the leading magazines. Mr. Werrenrath closed the lengthy interview by pleading another engagement, stating that he was soon due at the studio of a certain prominent vocal coach "for a lesson." The interviewer was astonished to learn that America's outstanding baritone who receives \$1500 or more for a single concert was still "taking lessons."

Nothing strange at all about it! The fact a musical artist continues to coach with specialists is but an evidence of his ever-burning ambition, his seriousness, his progressiveness and his high respect for his art. There are many great teachers who specialize in coaching grand opera and concert artists.

Fully fifty per cent of the artists of the New York Metropolitan and Chicago Civic Opera Companies, two of the world's most excellent operatic organizations, spend some time each year coaching in new roles and new repertoire (for concert) with distinguished vocal coaches and securing aid in further vocal development and interpretation. The same is true of many of the concert violinists and pianists.

It is only through this continual study and striving for higher attainments that they are enabled to gain added prestige and public favor. They know that they would begin to stagnate artistically and would soon lose their popularity if they failed to continue their artistic growth.

Each year sees large numbers of capable and progressive teachers flocking to New York, Chicago, Paris and lesser music centers to enroll in artist classes for advanced work, to improve their technic, their style of performance and their repertoire, but more especially to learn the most advanced methods of teaching. These teachers find it necessary to make new artistic contracts, to glean ideas from other teachers and great pedagogues. The fact that they go away for further study gives them added prestige at home and enables them to demand a higher fee for their instruction.

It is just as essential that teachers and directors of bands and orchestras should develop the habit of coaching with those who are able to advance them in their

profession. There has occurred the most remarkable advance in the development of bands within the last ten years with the result that there is a most urgent need for conscientious, serious-minded and well-equipped directors.

### Higher Training

**T**HE MAN who, ten or fifteen years ago, was considered a capable director of amateur and school bands would not necessarily be deemed efficient to-day unless he had studied and kept step with the rapid advancement made by school bands and orchestras. Now that these school organizations are playing many of the classic overtures and suites, Liszt rhapsodies, portions of the great symphonies of Beethoven, Schubert, Haydn, Tchaikowsky, and so forth, the ability to conduct overtures, gavottes, simple serenades and amateurish potpourri will not longer suffice.

Furthermore, it requires much more ability to secure proper results from a band containing a full complement of flutes, oboes, clarinets, bassoons, saxophones, horns, tympani, and so forth, than from the old time band of twenty pieces in which a piccolo and three clarinets constituted the woodwind section. Considerable ability and imagination are required to be able properly to revise and arrange the parts so as to secure satisfactory balance and color. Mere time-beaters will no longer suffice. We need *conductors*.

Directors can be found everywhere who have made but slight study of the complex

art of conducting in all its ramifications, who know but little, often nothing, of the science of harmony and arranging, who have formed but slight acquaintance with any of the masterpieces of musical literature, who have learned but little about correct and efficient methods of teaching. Yet one rather often meets such men who are largely lacking in the essential equipment of teacher and director who will most readily "admit" that there is practically nothing more for them to learn about the musical profession. Some of them do indeed have an awakening and, upon a realization of their deficiencies, begin a course of serious study. Some of them, however, continue to be blatant egotists who wander blindly through the mist of their own stupidity.

Many bands are heard in contests, bands which clearly indicate potential artistic possibilities beyond the ability of their directors to realize. Some of them could have, with more competent direction, secured first honors rather than third or fourth places.

Their failure was generally due to a misconception of the music performed—to a lack of knowledge of the correct tempi, phrasing, dramatic content, correct tonal balance and contrast in coloring and dynamics. In many such cases I have felt sure that, had the director sought the advice and coaching of a capable conductor who was thoroughly conversant with the music being studied, the performance might easily have been improved from twenty-five to fifty per cent excellent in a few rehearsals.

### Wise Enough to be Modest

**T**HE DIRECTOR who feels that it would be an acknowledgment of weakness upon his part to seek the assistance of someone more advanced in the profession, or that it might result in a lessening of the respect shown by members of his organization or by those who employ him, must realize that this step serves to increase the respect of his associates. For it clearly demonstrates his high regard for his work, his seriousness of purpose and his whole-hearted interest in the welfare of his organization, and indicates that he is neither conceited nor shallow-minded.

Some of the outstanding bandmasters who have entered various contests have not hesitated to engage the services of others in coaching them and their bands before concerts or contests. In England, where contesting has been general for many years, it is the usual procedure to secure the services of a special trainer or coach.

Mr. A. R. McAllister, director of the Joliet High School Band, which has won the national championship for three successive years, has secured coaching in the revision and interpretation of his numbers and in the performance of his band at rehearsal. He has sought criticism in the presence of his band at rehearsal and lost none of its high respect by doing so. He has no hesitancy in stating that he has sought expert advice in the preparation of his programs.

Mr. Peter Michelsen, director of the Richland Center (Wisconsin) High School Band, which has won the state championship for five years, has sought special coaching for several years. He has had a well-known bandmaster assist in revising and interpreting his numbers. He has had this bandmaster at some of his rehearsals to suggest changes in tempo, phrasing, tonal balance, dynamics and arrangement of parts and has asked him to demonstrate his ideas by taking charge of the band and conducting it through various passages or whole numbers.

Has Mr. Michelsen lost the respect of his members in consequence? He most assuredly has not. He has instead in-

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HAMMOND HIGH SCHOOL ORCHESTRA, ADAM P. LESINSKY, DIRECTOR, INDIANA STATE CHAMPIONS: 1927-1928



# SCHOOL MUSIC DEPARTMENT

Conducted Monthly by  
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



THE THREE phases, vocal music, appreciation and instrumental music, form the curriculum of the music in the Junior High School. The present discussion has to do with the first phase only, and, more specifically, with the many problems involved in properly relating the pupil's singing experiences with the purposes and functions of the Junior High School. These purposes have been stated in many easily available books and articles. Two quotations may help to place music instruction in its proper light in the Junior High School plan.

"In brief, the purpose of the Junior High School is to be a friend of the adolescent boy and girl by giving them lives full and rich and joyous in the present and thus full and rich and joyous in the days and years to follow" (*Junior High School Education*, Calvin Olin Davis).

"To the Junior High School is ascribed the task of acquainting the pupil with an ever-broadening environment, thus enriching and socializing his life. The Junior High School should provide opportunities for that type of leadership which in democracy makes for profitable leisure as well as for a well-planned vocation." (*Junior High School Procedure*, Touton and Struthers.)

In these, and indeed in practically every summary of the province of the Junior High School, there is clearly expressed the important place which music must play in a well-rounded course of study.

## Singing Opportunities

THE PUPIL'S opportunities for singing are usually offered in four ways, through class instruction, assemblies, choruses and glee clubs. Class instruction is usually confined to the seventh grade, and the classes frequently are treated very similarly to those in the old 8-4 plan. Definite instruction is usually given in advanced sight-reading and in the practice of suitable songs and part songs, generally for three unchanged voices.

Assembly singing is commonly held once a week. The entire school is brought together for some form of general instruction or entertainment, and the singing is an incident of the occasion. Music teachers are well aware of the importance of anticipating these meetings and preparing in advance suitable music for the assembly to sing effectively.

## Vocal Music in the Junior High School

By OSBORNE MCCONATHY

Regular chorus practice is held with eighth and ninth grade students, sometimes with both grades together though more commonly with two choruses each formed from the pupils of a single grade. The eighth grade chorus is usually required, and there is about an even difference in the practice of making optional or required the attendance on the ninth grade chorus.

Glee Clubs are generally formed of the particularly interested and vocally talented pupils selected by the teacher from a list of applicants. There will be a Boys' Glee Club, a Girls' Glee Club and sometimes a Mixed Glee Club. Most frequently the Mixed Club is formed by combining the two other organizations. The Glee Clubs usually practice outside school hours, though there is a growing tendency to schedule this activity as a regular school subject.

## Classification of Voices

OF COURSE, the greatest problem of the singing lesson in the Junior High School is the changing voice of the boy. Formerly there was a widespread opinion that the boy should not sing at all during the change, but few leaders in the field of school music now hold this view. Singing is not nearly as trying to the voice of the boy as is the calling and yelling ordinarily indulged in in his games; it will even have the tendency to help his voice under proper conditions by requiring him to sustain an even and pleasant tone. This refined use of the voice serves as a form of vocal exercise, gentle yet stimulating, providing the relaxed muscles of the vocal apparatus with an opportunity for controlled practice.

One of the things most to be avoided is the "break" in the boy's voice. By continuing the use of the singing voice on the soprano part until the relaxed muscles of adolescence can no longer sustain the tension, the "break" is almost sure to

come. And it is a real "break," a real injury, that may do a lasting harm. This may be avoided by gradually changing the compass requirements of the voice, placing the pupil from time to time on a lower voice part. Thus a boy who has been singing soprano may be changed to the second soprano, then to the alto, the alto-tenor, and finally, with the real changing of the voice, to the bass part.

The skill of the instructor must be carefully exercised in making these assignments. He must anticipate the gradual relaxing of the muscles in ample time to make the change of assignment before there has been any vocal strain and yet not until the lower part may be sung comfortably. Frequent voice testing is necessary to keep him informed on the rapid shifting of the boy's voice. It is usually advisable to hold regular individual voice tests at the beginning of each semester and additional individual tests whenever the attitude or the facial expression of a boy leads the instructor to suspect that difficulties are being experienced. The boys should be encouraged to ask for a test when they feel that the assigned part is growing uncertain or difficult.

## The Changing Voice

NOT INFREQUENTLY women teachers find serious difficulty in determining the exact place to assign the boy. Women, not having the experience of the changing voice compass, are not always able to determine whether or not the boy is singing in a lower or higher octave. For this reason many women teachers are apt to assign all the boys to a single part and arrange their chorus for three parts only, soprano, alto and bass. One of the most important tasks for every woman teacher of singing in Junior High Schools is the correct determining of the exact compass of every boy's voice.

Even then the matter of correct assignment to the proper voice part in the chorus is not completed, for, in making the assignments, the vocal quality must be considered as well as the general physical development of the boy.

Tone quality has also a most important place to fill in determining the correct placing of the girl's voice for part singing. Most girls whose voices have been well treated in the earlier years will have a wide compass in the seventh and eighth grades. The teacher must decide on the part assignment frequently by the quality of the tone. This is a matter which cannot well be illustrated in a written article, especially in one as brief as the present. But it is one of the most vital and important duties of the teacher to place the pupils in the division best suited to their voices.

The teacher must guard against the natural temptation to determine an assignment according to the needs of her chorus. A musical soprano, able to carry the lower part because of her superior ear, may easily have her voice spoiled permanently by an assignment which helps the choral effect but carries her voice out of its natural range.

## Types of Material

IN DIFFERENT localities we shall find different vocal conditions in the Junior High School. Usually there are few basses in the seventh grade, though there are places where big seventh grade boys form a distinct bass part. Where there are only a few seventh grade basses, those boys sing with the eighth grade chorus. In this way the seventh grade class can confine its study to music for unchanged voices, a much more desirable plan than having the bass part inadequately represented.

Unless conditions definitely demand another treatment it is advisable to treat the seventh grade as a singing class, studying songs for one, two and three-part unchanged voices. There is a wealth of beautiful material available, and the seventh grade, if free from the problem of the immature bass, can do much delightful and interesting singing. Frequent singing of songs with a good piano accompaniment will add interest and variety to the lesson.

The eighth grade is usually ready to

(Continued on page 959)



A DOUBLE QUARTETTE, AS OUR CONTEMPORARY, "LE COURRIER MUSICAL," SEES IT



# The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

## Defective Eye-Sight

I am going to teach piano to a fifteen-year-old girl whose eyes are very weak and not in a condition to be used too much. Her sister, eleven years of age, will start at the same time and is prepared to save her sister's sight as much as possible. I might say that the girl who has poor eyes is ready to do anything I suggest to help herself along, if I can only teach her. She herself (like all young folks) is not nearly as anxious to save her eyes as I am. She sings in a choir and has a good idea of tune. Any suggestion will be appreciated.—Mrs. M. A. B.

There ought to be some way out of the difficulty, since many totally blind people have become good pianists. As to technic, one can get along with very little note-reading, since scales, arpeggios and finger exercises may be taught directly on the keyboard. Explain scale-formation to her, for instance, and have her construct scales directly from the prescribed formulæ of steps and half-steps. In giving finger exercises, teach her to transpose them into various keys, as she becomes familiar with their scales.

Choose for her reading studies and pieces which are printed in clear and large type. Many elementary books, such as John Williams' *First Year at the Piano*, fill this requirement. For the rest, you will have to emphasize memorizing. Let her learn a piece by playing each measure or phrase two or three times from the notes and then repeating it without them until she has it thoroughly in mind.

She ought to be taken at least two lessons a week since she will need more than the ordinary amount of supervision. It would be a good plan for the two girls to be present at each others' lessons. No doubt the younger sister will prove a valuable help and will herself be benefited by aiding her sister.

## Speeding Up

What do you do with pupils who simply cannot seem to "speed up?"  
Mrs. J. C. V.

This is a fault that is on the right side of the fence: for it is much more important for a pupil to play with care and precision than to push on before the foundations are well laid.

But there often comes a time in the study of a piece when a "dead level" seems to be reached. Here is where you must furnish a fresh burst of enthusiasm in some way or another. While the pupil is playing his piece, try playing the melody with him in an upper octave, putting a lot of added rhythmic animation into the performance. This ought to fire him with new ideas and get him out of the fatal "dog-trot" of his playing.

Similarly, spend a few minutes of each lesson in playing duets with him, pushing him on gradually to more speedy tempos.

Finally, attack the problem from the standpoint of technic. After a scale has been mastered slowly, for instance, let the speed be quickened gradually by the use of the metronome until an allegro has been

reached. Arpeggios and finger exercises may be similarly treated. Eventually the speed thus acquired in connection with pure technic ought to react on all his work.

## Non-Legato Touch

Will you kindly tell me how the following passage should be played? It is taken from Study No. 48, on page 29 of Mathews' *Graded Studies*, Book 1:

Ex. 1 (Hand touch)

I have always taught my pupils to play the notes with the dot underneath in a detached manner, hand staccato.

My little boy, now taking lessons from a teacher who is a concert pianist, says that he has been playing this wrongly according to her and that the passage should be played very smoothly. She gives the equivalent for "very smoothly" as *non-legato*. I have always thought that this term meant *not smoothly*.

This teacher also lays great stress on the fingers always being raised high. It seems to me that this is not so necessary as the way in which the fingers are pressed down on the keys to produce the desired tone. Yet it seems that in brilliant passages it is natural to raise the fingers higher.

(2) The following passage

Ex. 2

is taken from *School of Velocity for Beginners*, by Gurliitt, Op. 141. Will you please tell me whether the new phrase should begin on the C of the third measure or on D?

K. E. A. F.

(1) You are correct in assuming that the notes are to be detached, but *staccato* is too strong a term for them since, when dots are used with the slur, the notes should be rendered much more nearly legato than staccato. You may illustrate by hopping along on one foot. Evidently your weight is on the ground, except during the instant that the hop takes place. Similarly, in the non-legato touch, you should sustain each note until just before the next note is due, and then "hop" to it, as it were. Each of these hops is effected by throwing the hand slightly from the wrist, so that the finger is drawn into the key (hand touch).

Since the word *smoothly* is usually applied to a perfect legato, it seems a little out of place here. *Evenly* would perhaps be better.

I see no reason for raising the fingers in this instance. Most modern teachers

have abandoned the idea of raising the finger to produce a more forcible blow, which is best secured by other means, such as rotation of the forearm. Some finger raising may be resorted to, however, to produce clearness in rapid passages.

(2) Each phrase closes with a C (the first note in measure 3 and 5 respectively). While each new phrase then logically begins on the following D, the phrase mark is made to begin over C to show that the phrases are not separated in performance.

## Short Thumbs

My thumb is unusually short in comparison to the rest of my fingers, and, as a result, it is hard for me to play arpeggios, especially with my right hand. Can you suggest any remedy?—E. M.

You ought to overcome this difficulty, partially, at least, by keeping your right hand turned decidedly to the left and your left hand to the right, thus:



If necessary, the elbows may protrude from the sides a trifle.

In this position and with the wrist held rather high, practice the following exercise slowly with the right hand:

Ex. 2

Every time you play a C, let the forearm rotate to the left (l), and, conversely, whenever you play the alternate notes, let it rotate to the right (r).

Similarly, practice the following exercise with the left hand, holding the hand turned in, as in the above diagram. Rotate to the right in playing with the thumb and to the left in playing with the other fingers:

Ex. 3



These exercises, practiced for ten or fifteen minutes daily, ought to cultivate the proper habits for performing long arpeggios connectedly.

## Advantages of Forearm Rotation

In the following letter from Mr. Russell Vincent, of Los Angeles, California, the advantages of forearm rotation are well summarized:

Permit me to express my appreciation of your efforts toward a more general adoption of the modern principles of arm-weight playing and its important auxiliary, forearm rotation.

Were our concert pianists more observant of their own use of these technical aids greater progress in their acceptance by students would result. But musicians are prone to be conservative, while tradition dies hard.

About ten years ago I received from Mr. Godowsky a concept of the value of arm rotation, and I immediately began to incorporate these principles into my playing and teaching, with marked results. Advantages noted are as follows:

1. Economized motion in finger work.
2. Increased flexibility in the wrist.
3. More perfect control against setting of muscles in forearm while operating the fingers.
4. Greater power in fourth and fifth fingers and more correct use of thumb.
5. Better relaxation resulting in easy control of nuance and general gradation improved in consecutive tones.
6. Readier mental control over physical motions.
7. Increased freedom throughout the whole arm-structure, from shoulder to finger-tips, conducive to increased breadth in playing.

## Dominant and Diminished Sevenths

I am puzzled as to some points in harmony and would like your definition of the following:

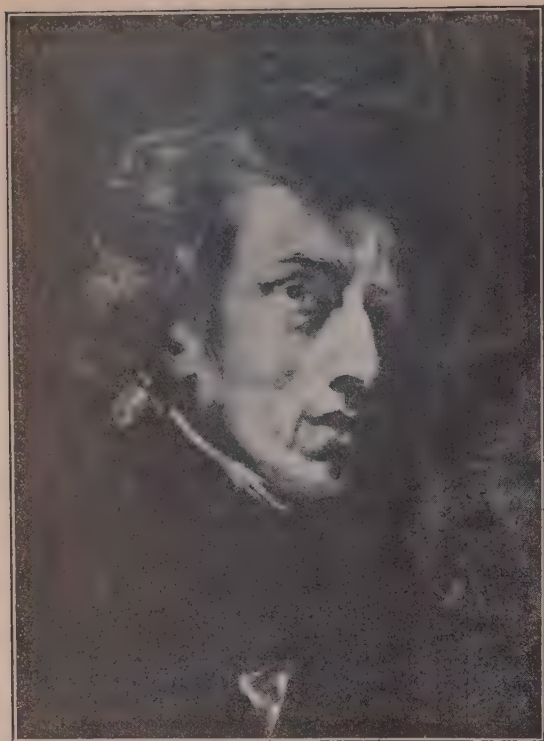
1. Diminished seventh chords. I have heard from some teachers that this chord is reckoned from the tonic of a key, sharpening that note to start building the chord. Please give me a definition that I may use in teaching.
2. Dominant seventh chords. What is the difference between the dominant and major seventh chords? When we refer to a chord, calling it a dominant seventh, do we not mean that it is a chord of the seventh built on the dominant of the key in which we are playing? For instance, is there not a difference between a C major seventh and a C dominant seventh chord? Between a G major seventh and a G dominant seventh? How should I explain the formation of the dominant seventh to pupils?

A. R. Q.

1. The chord of the diminished seventh consists of three minor thirds, placed one above the other, thus: C# E G Bb. From its root to its highest note is therefore a diminished seventh—whence its name. Evidently, if this chord is reckoned from the tonic of a major key, this tonic must be sharpened; also the seventh above must be flatted, as in the above instance.

But in reality the diminished seventh is

(Continued on page 957)



FREDERIC CHOPIN  
A Portrait by Delacroix

CHOPIN is a unique figure in the musical world, in that he confined his genius and his interests to one instrument alone, the pianoforte. He understood its possibilities to perfection, he wrote for it with a wealth of charm and a variety of fantasy unequalled by any other composer for this instrument, and he seems to have found in it an ideal medium for his creative faculty.

Born in a suburb of Warsaw, in Poland on February 22nd, 1810, of poor but refined parents, Chopin's nationality was a mixed one, his father being a Frenchman and his mother, a Polish lady. He started his life as a pianist very young and played as a prodigy, already at the age of ten, in the salons of Warsaw. As a public performer, however, his greatest successes were achieved with his improvisations which he performed at most of his concert appearances. But there is no doubt that he was a very fine pianist; and both by the delicacy of his touch and the brilliancy of his interpretations, especially of his own compositions, he was able to thrill his audiences.

#### The Chopin Myths

THE TRADITION about both his playing and his music, that they excel essentially on the sentimental side and by a kind of sweet efficiency, is to my mind a mistaken one, which tends to detract unfairly from the measure of his greatness. Schumann was the best advised when he described Chopin himself and his compositions, as "Sweetness combined with strength." For, though it is to a certain extent true that Chopin exercised his art most successfully in an atmosphere of Paris salons, amongst ecstatic ladies, still Liszt and others of his distinguished contemporary fellow-artists declared that, when he was playing at his best, he produced a noble and powerful sound from the piano, and that then often his ideas would seem too great for him to be able adequately to express. At such times he would transport hearers by the grandeur and exuberance of his delivery. Also in some of his finest works, such as the *F minor Ballade*, the *Sonata in B minor*, and the *Polonaise in A flat*, which I am about to consider in this article, he evinces a virility of inspiration, and depth of

greatness, which he certainly possessed.

Some of the most delightful examples of Chopin's music are those of his works which typify national dance rhythms, such as the *Polonaises*. These express pre-eminently the Polish spirit of romantic chivalry, and, under Chopin's magic imagination, they develop into poetic fantasies, inspired, elegant, stirring. Our present *Polonaise in A-flat, Op. 53* sometimes bears the title of "*The Heroic*," and there is an anecdote associated with it that when Chopin played it through for the first time the room seemed to him to fill with the spectres of the warriors he had evoked (for the *Polonaise in A-flat* is a true war song) and that he rushed away, struck with terror, before the creations of his own fancy!

#### A Grand Entrance

THE COMPOSITION opens majestically and ponderously in an atmosphere of suppressed excitement. In measure 2, a decided accent must be given to the quarter-note chord on the third beat. In the third measure the running sixteenth-note figure, starting on the second beat in both hands, should commence somewhat slowly, and increase in tone on the third beat of the measure, grow faster on the first beat of measure 4, and reduce speed again on the second and third beats of this measure, with another *crescendo*, culminating in an accent on the *sforzando* chord on the first beat of measure 5. The similar figure, commencing a tone higher

on the second beat of measure 7, must be treated in a corresponding manner. In measure 10 there is an accent on the last beat and the chord on this beat and the following one should be heavy in tone.

The figure commencing on the second beat of measure 13 in the right hand should give an impression of weighty dignity; whilst the staccato octaves in the left hand must sound like a scale passage played by trombones and end with an accent on the top note of the passage, namely, on D-flat which occurs on the first beat in the bass in measure 14. Accents should be given also on the other two octaves in the bass in this measure, on the second and third beats.

#### The Main Theme

THE LOWER NOTES of the sixteenth-note groups, which continue throughout measures 15 and 16, should slow down about the second beat of measure 16, to prepare for the entry of the main martial and triumphant theme, which opens a *tempo* in measure 17. The dotted eighth notes on the first beat in the treble in measure 17 should be held a trifle over their value, and a slight breath pause should be made before attacking the sixteenth-notes which follow, in order to emphasize the lift of the rhythm. In measure 19, the last eighth-note chord on the second half of the third beat must have an accent, also the subsequent three eighth-note chords in the beginning of measure 20. There should be accents on the first octave sixteenth-note of each of the descending groups of four, in measure 23 and also on the trills on the second and third beats in measure 25.

At measure 26 the first four sixteenth-notes in the treble should be well brought out, with a little *crescendo* in tone, whilst in measure 29 there are accents to be made on the second half of the second beat, and the second half of the third beat on the sixteenth-note chords, with a slight *ritardando* in *tempo*, leading to the *cadenza* scale in measure 30 which must also commence with an accent on the first note, A-natural, in both hands, and then proceed upwards with a tremendous *crescendo*.

The last beat of measure 32 should then be retarded a little in *tempo* in order to take the theme up again in measure 33 with increased zest and power.

The next ten measures are a repetition of the main subject as introduced in measure 17, only an octave higher and somewhat elaborated. They should be treated in the same manner. At measure 43, there are the following notes to be found, namely sixteenth-note G, the first note of the sixteenth-note group on the second beat in the right hand, and A-flat, the first note on the third beat of the same measure in the treble, which must both be specially brought out.

In measure 48, where the first subject closes for the moment, there should be a break in tone after the *staccato* chord on the first beat of the measure, and the other three chords in this measure are then attacked with great vigor, the top note of the chord in the treble on the second beat of the measure, namely, B-flat, being taken by the left hand, to give it more significant utterance. In measure 49, there should be accents on the third note of the first beat in the middle parts which are thirty-second-note C's, and also on the notes to which they lead, which are D-flat eighth-notes on the first half of the second beat in both hands.

#### Martial Features

SIMILAR ACCENTS should be introduced on each of the rhythmical progressions which succeed each other throughout measures 49 and 50, while the *tempo* gradually accelerates until it reaches measure 57, when it steadies down again. Meanwhile, the rhythmical figure in octaves for the left hand in the treble clef, in this measure 51, should be made to sound like a trumpet call. The thirty-second-note progression, commencing on the second half of the first beat in measure 51, must be played in strict time, with accents on the two octave eighth-notes on the third beat of this measure.

Measures 53 and 54 have accents on the notes of the rhythmical progressions in the middle parts given in the same manner as in measures 49 and 50. In measure 55 the trumpet-like figure occurs again, in the left hand, as in measure 51, and must be emphasized.

In measure 56, accents should be made on the chord on the second half of the first beat, and the second-half of the second beat, with a *ritardando* of *tempo*, to enable more emphasis to be brought to the *sostenuto* notes in measure 57 which must ring out proudly in the right hand, the rhythmical accompaniment in the left hand being also brought out with stirring tone. In measure 60 the last phrases of four sixteenth-notes on the third beat in the right hand should be given with a singing quality of tone, and the *tempo* eased; but they should return to time again in the following measures. The trills in

(Continued on page 953)



## CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

A new Poldini masterpiece.  
Grade 5.

À mon ami James Francis Cooke

## Allegretto moderato MARCHE FANTASQUE

ED. POLDINI, Op. 117, No. 3

*p rit. delicatissimo*

*un poco più vivo*

*a tempo*

*un poco più vivo*

*mf*

*p*

*f*

*sf*

*p*

*f*

*sf*

*p*

*f*

*sf*

*p*

*rit.*

*D. S.*

*Finale*

*ff*

*Pomposo, molto largo*

*Vivo molto vigoroso*

*ff*

*p rit.*

*rall.*

*ff*

## POLONAISE

IN A FLAT MAJOR

See a Master Lesson by Mark Hambourg on another page of this issue.

FR. CHOPIN, Op. 53

Maestoso

1 *p* *fz* *p* *slower* *p cresc.* *faster* *slower* *fz* *p*

2 *p* *slower* *p cresc.* *faster* *slower* *fz* *p* *cresc.*

3 *fz* *p* *cresc.* *f* *p* *cresc.*

4 *f* *p* *cresc.*

5 *fz* *p* *cresc.*

6 *p* *slower* *p cresc.* *faster* *slower* *fz* *p* *cresc.*

7 *p* *slower* *p cresc.* *faster* *slower* *fz* *p* *cresc.*

8 *fz* *p* *cresc.* *f* *p* *cresc.*

9 *f* *p* *cresc.*

10 *fz* *p* *cresc.*

11 *fz* *p* *cresc.*

12 *f* *p* *cresc.*

13 *f* *p* *cresc.*

14 *f* *p* *cresc.*

15 *f* *p* *cresc.*

16 *slower* *f* *p* *cresc.*

17 *f* *p* *cresc.*

18 *f* *p* *cresc.*

19 *f* *p* *cresc.*

20 *f* *p* *cresc.*

21 *f* *p* *cresc.*

22 *f* *p* *cresc.*

23 *dim.*

24 *f* *p* *cresc.*

25 *f* *p* *cresc.*

26 *p* *f* *p* *cresc.*

27 *p* *f* *p* *cresc.*

28 *p* *f* *p* *cresc.*

29 *p* *f* *p* *cresc.*

30 *a tempo* *tremendous crescendo*

like Trombones

Bring out B flat, C, and D flat

Mark these three octaves well

heavy

tremendous crescendo

DECEMBER 1928 Page 929

*a tempo*

31 *cresc.* 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

31 *cresc.* 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106

## TRIO

Harmoniously very full tone

*slower*

(102)

*sotto voce**pp* like galloping horses in the distance. See Diagram

(83)

(103)

(104)

(81)

*Red.*

(82)\*

(84)

*sempre staccato*

(85)

(105)

(86)

(106)

(107)

(88)

(108)

Bring out

(89)

(109)

(90)

Bring out (110)

(91)

(111)

(92)

(112)

*cresc. poco a poco*

(93)

(113)

(94)

(114)

(115)

(96)

(116)

*f cresc. molto*

Bring out abrupt change of Key

(97)

(117)

(98)

(118)

(99)

*slower*

(100)

(101)

*slow and deliberate as in bar 81*

(119)

(120)

(121)

(122)

(123)

(124)

(125)

(126)

a little slower bring out melody in right hand

*f**Red.**Red.**Red.**Red.**Red.**Red.**Red.**Red.**Red.**Red.**Red.**Red.**Red.**Red.**Red.**Red.*

\* From here go back to ♯ and play to ♯; then go to *Coda*.

## CODA

Musical score for the Coda section of "Woodland Stroll". The score is written for piano and features two staves. It begins with a tempo change to "in tempo" and includes various dynamic markings such as *rit.*, *f*, *sf*, *sf*, and *ff*. The piece is marked with fingerings and includes a section labeled "maestically very full". The score concludes with a final chord marked *ff*.

## WOODLAND STROLL

A beautiful study in tone production; in the modern French manner. Grade 4.

EN CHEMINANT  
SONG WITHOUT WORDS

EDMOND RIBIOLLET

Musical score for "Woodland Stroll" by Edmond Ribiollot. The score is written for piano and features two staves. It begins with a tempo change to "Andantino" and includes various dynamic markings such as *p*, *mf*, *f*, and *ff*. The piece is marked with fingerings and includes a section labeled "Vivo". The score concludes with a final chord marked *ff*.

**Tempo I.**

*mf* *ritard. molto* *p* *tranquillo* *ritenuto* *espress. molto* *mf*

*ritard.* *mf* *a tempo* *ff* *p* *pp* *p* *ritard. D.C.\**

**CODA**

*meno mosso, ad libitum* *mf* *p* *rit.* *espr.* *p* *cresc.*

**Largo** **Tempo I.** *ritard.* *sf* *mf* *f* *l.h.* *r.h.* *l.h.* *dimin. e ritard. poco a poco* *ppp*

\* From here go back to the beginning and play to  $\Phi$ ; then play Coda.

## CONTRA DANCE

## No. 2

L. van BEETHOVEN

Another of the delightful lighter compositions of Beethoven. Grade 4.

Allegretto M.<sup>c</sup>M. ♩ = 96

The musical score is written for piano and bass. It begins with a treble and bass staff. The tempo is marked 'Allegretto M.<sup>c</sup>M. ♩ = 96'. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and fingerings. Performance instructions are written throughout, including *p*, *molto dolce*, *molto cresc.*, *ff*, *p dolce*, *dolce con. espress.*, *pp poco rit.*, *espressivo*, *a tempo*, *mf*, *dim.*, *cresc.*, *pp dim.*, and *Fine*. The score is divided into sections, including a Coda section marked 'CODA' and 'dolce possibile'. The piece concludes with a double bar line and the instruction 'D.C. al Fine e poi la Coda \*'. The page number '934' is visible in the bottom right corner.

\* From here go to the beginning and play to *Fine*; then play *Coda*.

## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

The latest song success by the composer of  
"At Dawning" and "From the Land of the Sky Blue Water!"

## MEMORY

S. H. M. BYERS

CHARLES WAKEFIELD CADMAN

*mp*  
The moon was rid-ing thro'the night — The stars shone on the sea, — And all the summer's sweet de-  
*mf*  
light — seemed made for you — and me. — Oh won-drous then was life and love, — A some-thing half di - vine; — and brighter  
*mp legato*  
shone — the stars a - bove — Be-cause that you were mine. The years have gone, a - gain the moon drifts  
*mf* *3 rall.* *piu mosso*  
slowly on, its way — I, too, am drifting all a - lone — Here by the star-lit bay — Yet not a-lone, one guest is  
*mf* *3* *rall.* *f molto movimento*  
mine — Wher - ev - er I may be; — I need not sor - row nor re - pine. — For mem-o-ry walks with me.  
*pp* *mp con affetuoso*  
*mf* *con tenerezza* *p* *3 rall.*  
*mf* *3* *p* *rall.*

A new arrangement of this  
well-known masterpiece.

# ADORATION

## SECONDO

FELIX BOROWSKI

Andante M.M. ♩ = 72

The musical score for the second movement of 'Adoration' is written for piano. It begins with a tempo marking of 'Andante M.M. ♩ = 72'. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems of eight measures each. The first system includes dynamics of *mf* and *f*, and a triplet of eighth notes. The second system includes a crescendo marking (*cresc.*). The third system includes a forte marking (*f*), a rallentando marking (*rall.*), and a piano marking (*p*) with the instruction 'a tempo'. The fourth system includes a piano marking (*p*) and a triplet of eighth notes. The fifth system includes a piano marking (*p*), a crescendo marking (*cresc.*), a decrescendo marking (*dim.*), and a piano marking (*p*). The sixth system includes a rallentando marking (*rall.*) and a forte marking (*f*). The score concludes with a final chord.

Allegro agitato

The musical score for the third movement of 'Adoration' is written for piano. It begins with a tempo marking of 'Allegro agitato'. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems of eight measures each. The first system includes a forte marking (*f*). The second system includes a piano marking (*p*) and a decrescendo marking (*dim.*). The score concludes with a final chord.

## FELIX BOROWSKI

Andante M. M. ♩ = 72

The image displays a musical score for a piano piece, divided into two distinct sections. The first section, titled "Andante M. M. ♩ = 72", is written in 3/4 time and features a key signature of one sharp (F#). The tempo is marked "Andante" with a metronome indication of 72 beats per minute. The score is arranged in two systems, each with a grand staff (treble and bass clefs). The first system begins with a mezzo-forte (*mf*) dynamic and includes various fingerings and articulations. The second system continues the piece, marked with a forte (*f*) dynamic, and includes a crescendo (*cresc.*) leading to a fortissimo (*f*) section, followed by a decrescendo (*rall.*) and a return to a piano (*p*) dynamic. The second section, titled "Allegro agitato", is written in 3/4 time and features a key signature of one sharp (F#). The tempo is marked "Allegro agitato". The score is arranged in two systems, each with a grand staff. The first system begins with a forte (*f*) dynamic and includes various fingerings and articulations. The second system continues the piece, marked with a piano (*p*) dynamic, and includes a crescendo (*cresc.*) leading to a fortissimo (*f*) section, followed by a decrescendo (*dim.*) and a return to a piano (*p*) dynamic.

SECONDO

*cresc.* *cresc.* *poco* *a* *poco*

*p cresc. trem.* *poco a poco* *molto rall.* *fff*

*cresc.* *f*

*rall.* *p a tempo* *tranquillo* *rall.*

In processional style  
for indoor marching.

MARCH OF THE CLASSES

SECONDO

M. L. PRESTON

Maestoso M.M. ♩ = 108

*mf*

*f*

*cresc.* *mf*

*Fine*

*D. C.*

1  
cresc.  
cresc. poco a poco  
f  
Tempo I  
p cresc. poco a poco molto rall. fff  
cresc. f  
a tempo rall. p tranquillo rall.  
8

## MARCH OF THE CLASSES

Maestoso M. M. ♩ = 108

PRIMO

M. L. PRESTON

mf  
cresc.  
Fine  
f  
D. C.  
cresc. mf

# A SONG TO THE STARS

Sw. Strings  
Gt. Flutes  
Ch. Flutes  
Ped. 16 & 8

RALPH KINDER

A new and charming voluntary.

## Moderato con moto

**Moderato con moto**

Manual

Pedal

Sw. Ch. tempo rubato ad lib. tempo ad lib.

tempo rit. tempo rubato ad lib. tempo ad lib.

Gt. Ch. rit. Fine tempo Ch. ad lib. tempo Sw. Ch.

ad lib. tempo Ch. no rit. Sw. rit. tempo Ch. Gt. Ch. Sw. Ch. \*D.S. Sw.

**Tempo ad lib.**

Trio

Harp or Gt. Doppel Flute

rit. tempo

Sw. reed

rit. D.S. al Fine

## BERCEUSE

An old-world cradle song. Very melodious.

JENŐ DONÁTH

Andante M.M. ♩ = 72

Violin

Piano

mp pp

p pp

D.S. al Fine

con espressione

poco ritardando

Fine

Poco più mosso

a tempo

poco ritenuto

D.C.

## DWELL IN MY HEART

ERNST F. GRADOLPH

HAROLD N. WANSBOROUGH

Andante

 $\text{mp}$ 

1. Dwell - in my heart, O Christ, Di-vine and Ho - ly  
2. Bless Thou my life, That oth - ers may through me -

Dwell in my heart and rule for - ev - er - more; Lift - ing my thoughts from earth-ly things so low - ly. To  
Learn the great Truth, and thus be saved by - grace; So at the last we all may hope to see -

heights my soul has nev - er reached be - fore Cleanse Thou my soul, That it may be the mir - ror, Of  
Our Blessed

Thy great Soul, Di - vine and bless - ed one; And thus re - flect The great and shin - ing glo - ry of God's be -

lov - ed earth - re - deem - ing Son. Lord,

Our Bless - ed Lord and Sav - ior, face to face.

## EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

### Mirror Dance, by William M. Felton.

A biography of Mr. Felton appeared on page 22 of the October 1928 issue of THE ETUDE. His clever dance sketch is one of his latest and most appealing compositions for the piano. As the musical editor tells you on the copy, the use of the interval of the fourth—what is more exactly called in harmony the "perfect fourth"—is the motivating principle of this piece; and Mr. Felton manipulates these fourths so successfully that, if you don't take care, your feet will presently feel the urge of the infectious tune and start to dance.

In measures 17-18 you will please observe the pairs of slurred chords. The second chord, in each case, is less accented than the first. The second theme gives the left hand a chance to shine, and the richness of these lower notes contrasts well with the first section.

The trio is in G, and is eight measures long.

### The Young Guardsman, by Leon Jessel.

A new march by Leon Jessel is a distinct event and something to get excited about. You will recall his *Dance of the Wooden Soldiers* which a short time ago caused such a furor.

The first theme in E-flat is later repeated in octaves—it is splendidly "under the hand," in both cases. There is no Trio, but there is a fine second theme in A-flat. Make the triplets in this section light and obviously apart from the melody.

The left hand staccato notes remind us of the "oom-pah-oom-pah" which pervades the air on and nights in "the good old summer time."

Let's see how strong you can make the accents in this march. If you make them otherwise, no one will ever think of marching to your music, except maybe Johnny Brown, who will march to anything just for the sake of showing off that new little soldier suit of his!

### The Alpine Glow, by Adam Geibel.

Most of you are familiar with Dr. Geibel's piano pieces, songs and part songs. He is one of the leading musicians of Philadelphia, and the creditable fount of alluring melody that bubbles through all of his writings is responsible for their invariably fine sales record.

Toward the beginning of the piece notice the chords marked *pianissimo*. They are in the nature of an echo, though they do not actually repeat, but immediately precedes them.

The second section, in E minor, should be taken at the same tempo as the first section but broadening out a good deal just before the return of theme one.

There is a fine augmented sixth chord in this piece, and those who have studied harmony will undoubtedly spy it at once. As usual, its effect is grateful to the ear.

### The Stuffed Elephant, by Montague Ewing.

Montague Ewing is an Englishman, one of the most welcome comers to our pages. We have printed his picture, and biography in these columns in a previous issue and have even given you a peek into his method of composing by the process of "elimination"—whereby all unnecessary or extraneous material is relentlessly taken out of his writings so that greater unity and directness will be attained.

One of Mr. Ewing's best traits in his writings is his humor. Surely this quality is particularly evident in the *The Stuffed Elephant*. How comic are the themes of this little sketch! Accent wrongly notes so marked, and maintain a mechanically regular tempo throughout. The cleverness of this piece will appeal to discerning teachers who will please pass on the humor of the sketch to their pupils.

### A Village Festival, by F. A. Williams.

In this entertaining little sketch, Mr. Williams has hit upon delightfully rustic themes—as good-natured as the honest tanned face of a farmer. Notice the kind of accompaniment he uses for them; often merely repeated fifths are employed, which give a sort of bagpipe effect.

What this piece actually is, is a study in slurs. You should always try to define the purpose of a composition, if it has been written with a purpose, and then try to master the principle involved. Now slurs are not hard things to understand, and they are mighty important details of interpretation.

The D-flat section continues the mood of the first part, and this unexpected key is a pleasant surprise. How much nicer, for a change, than the dominant or subdominant keys!

Somewhat, this *Village Festival* seems to have the same attractive rural atmosphere that S. Frederic Cowen achieved in his well-known rustic dances. The fingering in Mr. Williams' piece is not hard, unless you make it so.

### Marche Fantasque, by Edouard Poldini.

This remarkable march is a worthy successor to M. Poldini's famous *Marche Mignonne*. Though original in character, it has in certain respects resemblances to Homer Norris Bartlett's *Polka Concerto*, a composition which scarcely any fully fledged piano student has omitted to study and perform in public.

In the February, 1928, ETUDE MUSIC MAGAZINE there was an article of great value by this European master, prefaced by a short biographical sketch. Many Americans think of M. Poldini only as the composer of the *Pompeii Valse* and the *Marche Mignonne*. On the contrary, he is one of the greatest writers of piano music now living, and it is with the greatest pleasure that we present in our pages from time to time examples of his work.

### Polonaise in A-flat, by Frederic Chopin.

See the master lesson on this *Polonaise* which is less an authority than the noted pianist, Art Hough, has written for THE ETUDE.

### A Woodland Stroll, by Edmond Ribollet.

M. Edmond Ribollet is a contemporary French composer of importance whose piano pieces are widely used in Europe though little known in America. Perhaps the most striking feature of his style is the easy way he achieves his effects—without any straining or forcing of his materials. Surely this is a test of a composer.

The success of your performance of this number depends on how restrained you keep the left-hand accompaniment. *Rubato* effects are allowable in the melody, but *rubato*—like paprika—is something to indulge in sparingly. Some say that Chopin is the only one who has perceived the inner meaning of the *rubato*.

When strolling, people do not proceed rapidly; therefore do not hurry this piece just because it "plays easily." Where a hold is written over a rest, you are stopping, shall we say, to glance at a pretty winding brooklet, or to listen to robins sing—things that one is bound to do on a woodland stroll.

There are several good climaxes in this piece, well approached, and you should let them sound forth with full, ringing tones.

In the section in F the tied-over last beats toward the middle of the section are legitimate syncopation and most effective.

### Contra Dance, No. 2, by L. van Beethoven.

It is rather pleasing to have the inhabitants of the musical Parnassus descend its slopes occasionally and talk to us as man to man. Beethoven's customary style may be described as exalted—not stilted, mind you, for that is a very different thing—and some of his lighter pieces, like this dance, show us the reverse side of the medal.

A contra dance is so called because the dancers stood opposite each other (contra) in long lines. This word is not a degeneration of the word "country", though it is in the rural districts that contra dances are most favored.

The melodies of this dance of Beethoven are almost Schubertian in their light-heartedness; they are the opposite of anything that might be called sophisticated. The two requisites in the piece are loose wrists, for the staccato effects, and an almost unvarying rhythm. If you have ever witnessed—or taken part in—a contra dance, you will recall that the rhythm of the dancing was very insistent and regular.

The Coda is attractive and suggests a slight *accelerando*; however, the composer has not indicated this and hence probably preferred a continuation of the main tempo.

All of you will enjoy this unusual number.

### Memory, by Charles Wakefield Cadman.

This is the most significant song written by Charles Wakefield Cadman, the eminent American composer, for several years. It has the wealth of melody that this composer can command, and its lyric is exceptionally expressive. The middle section of *Memory* is in B minor and works up to a fine pitch of intensity of mood, at the height of which the first theme is introduced again. Sing this repetition with the greatest feeling. The companionship of memories is one of the greatest gifts of the Creator.

A different tone quality, facial expression and tempo should be used for the minor section of this song.

Mr. Cadman's career is too well known to need repeating. His songs are everywhere liked and used, and his operas—particularly *Shanewis*—have been most successfully performed.

### Adoration, by Felix Borowski.

A sketch of Mr. Borowski's career was printed, only a short while ago, in these columns; if you did not happen to read it then, you should look in some good dictionary of musicians for his biography or else write to the Educational Service Department of our magazine for the information. It is a fine habit, that of studying not only a piece of music by itself but also the essential facts about its creator.

This remarkable composition, which alone has made the name of Felix Borowski famous, has been played by violinists, organists and pianists the world over. Its beautiful D major theme is one of the most soulful we know of, and the dramatic contrast section is a fine foil to set it off. Now for the first time those who enjoy four-hand playing have access to this number in four-hand arrangement. We congratulate them on their good fortune.

### March of the Classes, by M. L. Preston.

This march of Mrs. Preston is a rousing little affair and its four-hand arrangement will be especially useful for school marching.

So far as we have been able to discern, it contains nothing difficult or tricky, but if you players don't make the sixteenth notes *real sixteenths* we will not be responsible for what dire calamity may befall you. Mrs. Preston's piano pieces are among the very best available, and you will remember seeing several of them in recent issues of THE ETUDE.

In school you perhaps hear a lot about "team work," and we wish to emphasize to you that "team work" is particularly needed in four-hand music, where the two players should keep together every minute so that the effect will be that of one performer, not two.

(Continued on page 957)

### In Your Children's Educational Program Include the Piano



The late Dr. Charles W. Eliot, the foremost educational thinker of our time, said: "I consider Music the best mind-trainer on the list."

Dr. Eliot meant that Music as an educational force, simultaneously develops the three senses—sight, hearing and touch—and thereby develops perfect co-ordination as no other subject can.

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## The SINGER'S ETUDE

Edited for December by

HOMER HENLEY

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT  
"A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

EVERY EXPERIENCED teacher of singing knows that his future success with a new pupil depends in a great measure upon the first lesson given. At that lesson he must so firmly entrench himself in the confidence of the new pupil, he must so win the respect, admiration and personal liking of the student, as to make succeeding lessons friendly periods of unembarrassed and authoritative helpfulness.

It must be taken into consideration that the teacher of singing, through the unfortunate pretensions, and, in many cases, the downright knavery of a large body of charlatans in almost every community in America, is put under a certain amount of skepticism and even suspicion, on the part of the general public, until his knowledge and ability are proved and he has taken his place among teachers of recognized standing.

The teaching of singing, now that the public has become conscious of vocal standards, is not at all what it was twenty or even ten years ago. In the older days there was only the vocal teacher's opinion to rely on. But the phonograph and the radio have changed all that. After all, the musical ear of the great public is not such a bad ear, and hearing it so often, has given the people standards of comparison of their own. They now know with a fair degree of accuracy just what they want in vocal values, and, if one teacher cannot give it to them, they soon find this out and go elsewhere. The result would be surprising if a census could be taken of the number of readers that watch for and omnivorously read the interviews with great singers on the voice, and the numberless articles printed in the popular-priced magazines relating to singing, its makers and teachers.

These things being so—and their obvious truth cannot well be denied—it devolves upon the young vocal teacher to pursue a course at this first lesson with a new student which shall at once establish his prestige and authority. William Butler Yeats, the Irish poet, says, "There is a relation between discipline and the theatrical sense. If we cannot imagine ourselves as different from what we are and assume that second self, we cannot impose a discipline upon ourselves, though we may accept it from others."

### Assuming the Robe of Authority

IN THE relation of a young and inexperienced teacher to a new pupil, this statement may be read to mean that, for the nonce, and until the years have invested this teacher with the *ex cathedra* robe of one who speaks with conscious and high authority, the teacher must assume that imposing robe at once and wear it with what dignity and impressiveness he can. The merit of this lies in the psychological effect of repetition upon the teacher himself. The constant donning of the habit of the oracle, the sage, and the "one fitted to command," soon begets the actuality itself—always provided that the teacher has the training and knowledge which must form the basis of any such assumption.

And so the young teacher should measure his personal attitude with the greatest circumspection. He must be impressive but not top-heavy or pompous; he must be cordial but not ingratiating; he must be thoroughly interested but not over-eager, and, ever and always, under the suavity and charm that may be his, he must treasure in the depths of his eye the remote but inexorable cold spark of

aloofness which alone can protect his personal dignity and the dignity of his office.

The first duty to the new pupil is to hear his voice and give an opinion of it. And here arises a question vexatious to all teachers, old or new. Shall a separate charge be made for this first voice-trial? The question has been answered with equal vehemence in the affirmative and in the negative. The teacher, admittedly, should be paid both for his time and for his expert opinion, but he is often prompted to sacrifice these on the chance of gaining a pupil.

But pupils are like all other human beings in that they value that most for which they pay. Accordingly it seems best to levy a fee of five dollars for a voice-trial and opinion, with the understanding that this fee is remitted if the applicant decides to begin study. Many experienced teachers of my acquaintance have found this rule to work out most satisfactorily in the long run—though the amount of the fee may be varied to suit the conditions surrounding the individual teacher.

When the student asks the teacher's terms of tuition, much embarrassment may be obviated in this sometimes delicate moment, if the teacher hands the questioner a small printed card reading somewhat after the following manner: Mr. Blank's terms for tuition are \_\_\_\_\_ dollars for each half-hour lesson, payable every four weeks strictly in advance. No exceptions will be made to this rule. Missed lessons are to be made up, if possible." It will be seen that the wording of this card covers and settles at once many points which otherwise might readily become sources of misunderstandings and awkwardness. A signed receipt should invariably be given by the teacher, as it protects both parties to the transaction from error or dispute.

It goes without saying that the teacher must give an honest and impartial opinion of the applicant's voice. Indeed, it is well to understate the case somewhat in point of the excellence of the voice and its owner's musical gifts and aptitudes. The student will come to respect such moderation and fairness.

### Building for the Future

EVERY SINCERE instructor of the singing voice must build for his future in the community where he has chosen to teach. His chief asset in that community must be his reputation for honorable dealing and for decent morality. A vocal pedagogue is always a noteworthy figure in the public eye and he must walk the more circumspectly because of his prominence. Character and competence



HOMER HENLEY

are the rocks upon which rest the vocal teacher's reputation and success.

As to the actual first singing lesson, it should embody in large measure the main principles on which the art of singing is founded, that is, the breathing process and the vowel formation and placement. One need never be afraid to give the student plenty to think about at his first lesson. In what follows, it may be imagined that the teacher is addressing a new pupil at the very beginning of his first vocal lesson.

"Our first concern is with your breathing, for that is the solid foundation on which your whole house of song must be built. The old Italian masters of song said, 'He who knows how to breathe (rightly) and how to pronounce (beautifully) knows well how to sing.' First, then, let us state an incontrovertible fact and argue from that. The great singers all breathe in precisely the same manner and in precisely the same place. (No later than October of the year, 1926, the writer had long personal interviews with Tito Schipa, Amelita Galli-Curci, Mme. Louise Homer and Mme. Luella Melius, each of whom devoted that time to explaining eagerly to me their ideas on breathing and voice production, and each of whom sang for me to demonstrate both these things.) The fact that all the great singers breathe in exactly the same manner would seem sufficient warrant for aspiring young singers to follow their example.

If, however, I also tell you that the manner or way in which all great singers breathe for singing happens to coincide in every detail with the system of breathing employed and taught by the great *maestri*

*di canto* of the old Italian school—such men, for example, as Tosi, Porpora, Fred erici, Agricola, and later, that great Gar cia, the Lamperti's, Sbriglia and Shakes peare—then I think you could scarcely require more precedent or authority for imitating them.

### Just How Did They Do It?

JUST HOW did all these great ones breathe? Very simply. They held the chest moderately high without raising the shoulders. The abdomen was slightly flattened, but the diaphragm was not. That useful member did its part in helping the muscles of the sides and of the back hold the breath firmly pressed against the arch of the chest with a central point at the sternum or breast-bone. Briefly, breathing for singing may be summarized in the statement that if your body be inclined a little forward from the perpendicular, your chest held high by the rib-raising muscles and your shoulders never suffered to rise, you may then breathe where you please. For, in spite of yourself, you will find that you are then breathing correctly.

Does that appear a somewhat dogmatic or presumptuous statement? Let us try it and see. You find, if the body incline forward whilst balanced on the ball of one forward foot, that your chest arches more naturally and that your abdomen automatically retracts. (Galli-Curci told the writer that her entire breath-support was obtained by drawing the upper abdomen and diaphragm inward more and more as the phrase was sung.) Now breathe without raising the shoulders. Very well. Do you not find the entire framework of the chest, particularly the lower ribs, expand? And does not this appear to free the throat-region by concentrating the necessary physical support employed below the level of the shoulders? Very well, again.

(Part II of this interesting article will appear in the January Etude.)

### Beauty and the Crescendo

THE PIANISSIMO tone in the human voice is always more or less beautiful. It is when the singer essays to increase its loudness that the beauty begins to vanish. This is due, in many cases, to the "ballooning" of the tone with the increasing sonority. In other words, the tone increases in size in exact ratio to the breath pressure exerted. Needless to say, this is quite wrong for mere size was never a substitute for beauty—neither, indeed, can be.

What is required is not size but intensity. Intensity may be applied in much the same proportion and manner to the tone as electricity is fed to its conductor the wire. As the voltage increases in the electrical current the power intensity is raised in the wire, but the wire remains the same size; there is absolutely no change either in its girth or its diameter. In the case of the singing voice, the analogy remains precisely the same; the tone stream should become electrical with energy and vitality, but it should not widen.

In the case of the lower and middle notes, this is nearly always due to overcrowding the voice with breath. It is here that the admonition of the old Italian masters finds its true application: "Hold back (the breath), sing in (seem to inhale)

(Continued on page 945)

## Style in Singing

(Continued from page 917)

but also get different intensities and different degrees of volume or loudness. Augmentation of speed will demand a very forward, small form pronunciation which in its turn will alter the intensity of the voice and change its color. How, then, can there be any other result in acquiring a certain stereotyped method of placement, or singing, without regard to expression, than that of killing expression and therefore killing style.

### Acquiring Style

STYLE MUST also, of course, be acquired through playing and singing a vast amount of musical literature, through studying Appreciation and through hearing and doing. Therefore, we should play all the literature of the various composers, which we can lay our hands upon, until we are saturated with the peculiarities of each composer and of each nation.

If the subjects already discussed are thoroughly studied and understood, the art of phrasing, which is also such a great part of style, will soon become a part of the artist. He will phrase intuitively, correctly and musically. He will not be under the illusion that phrasing simply means where the singer must take breath. The singer must know what a phrase really is and how the composer uses it. He

must not destroy its entity and its meaning.

Each great composer has brought about certain changes in his development of the musical idea. That is to say, Mozart, Haydn, Handel and Beethoven each had his own style. All of a composer's peculiarities must be thoroughly understood; otherwise we cannot sing in the style in which he wrote. If we understand all of the fundamentals, as already partly described, then when we take up the works of any composer we shall understand that although the fundamentals of style do not change, the use of them does change and that, as music has gone on through its extraordinary process of evolution, it has developed changes in style which, after all, are understandable, concrete and definite.

### SELF-TEST QUESTIONS ON MR. WITHERSPOON'S ARTICLE

1. What are the three fundamentals of style?
2. In what way can style be said to change with the times?
3. What is the relationship between speed and mood?
4. What is the danger of limiting the voice, in practice, to one intensity?
5. How may correct phrasing be cultivated?

## Beauty and the Crescendo

(Continued from page 944)

or "drink" the tone) as you sing. The first half of the admonition is not so difficult to understand and apply, but the question of "singing in" puzzles many. One very good way of easing the bewilderment is by directing the tone, in your thought at least, toward the very top of the head and coincidentally intensifying the head resonance. For the more head resonance the singer employs, the less breath will surround his tone, as resonance is tone, and breath if it escapes unchecked is tone's adulteration.

In the head voice, especially in the highest notes of that register, the loss of beauty during the progress of a crescendo may be found to lie in another direction. Any singer will discover, by experiment, that the higher tones, when sung softly, are situated well back in the line of the

mouth, probably somewhere in the region of the soft palate. When that singer essays a crescendo, it will also be discovered that the tone direction is moving forward in the mouth in strict company with the increasing pressure of the breath. The consequence is that the singer's tone goes on the forehead and a whooping sound results. But mark, please! Had the soft, beautiful tone, as it increased in power, remained in exactly the same place, its loveliness would have not only been unimpaired, but, in all probability, enhanced as well.

And here, as in the case of the lower and middle tones, you will find the same application of the old admonition, but phrased, perhaps, in a different and more helpful way: If you hold back the breath you will sing in.

## Singing—on a Percentage Basis

By GEORGE CHADWICK STOCK

THE average type of singer uses seventy-five per cent. of physical energy, fifteen per cent. of mental power, and ten per cent. of spiritual inspiration in singing.

He cannot help this excessive physical effort. It is the natural proclivity of human beings to waste physical energy and, as the Bible says, to follow blind guides, which "strain at a gnat and swallow a camel."

After a while, if the singer thinks enough, he will become aware of the fatuity of thus striving, consuming far too much physical energy and using only a tithe

of his latent mental and spiritual powers.

It is propitious for the singer when he wakes up to the fact that he is getting only a minimum of vocal artistic results with a maximum expenditure of brute force and yelling effort. At this psychological moment he should turn about face and work intelligently and indefatigably for artistic achievement through repose and well-balanced play of the vocal organs.

The other way round should immediately be abolished, namely, the one of using fifty physical units of strength to accomplish in singing what ten can do when correctly applied.

## George Sand Again

Many are the stories about Madame Sand, the great French writer (1804-1876) whose friendship with Chopin and Voltaire is so famous. Here is one which is new to us, and which explains, perhaps, Madame Sand's dislike for German music.

Seized with a sudden enthusiasm for a certain young German composer, she wrote a libretto which he was to use for a new opera. The composer, whose French was

very poor indeed and whose respect for every word proceeding from Madame Sand's pen was profound, thereupon composed music, not only for the libretto itself but also for all the stage directions contained therein!

Thus the librettist, looking over the score, found eloquent musical passages devoted to such expressions as the following: "Raymond exits off stage left."



## Inculcating Accurate Tone Perception

THE modern type of pitch-pipe, because of its absolute accuracy of tone, has become the choice of progressive music instructors throughout the country—and its superiority for practical teaching of music classes and choral groups has led to a widespread use of its "mate," the harmonica, in elementary musical instruction.

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York City, says: "After experimenting extensively for a number of years with every type of musical instrument used in modern times, I have come to the conclusion that the harmonica is the logical instrument with which to begin a musical education."

"The simplicity of its technic, the purity of its tone, the absolute correctness of its intonation, the ease with which it is manipulated, the convenience of its size, its universal appeal, and its small cost make it the ideal instrument for training the ear and for practice in reading music notation."



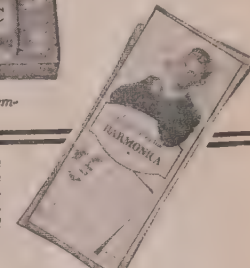
The modern pitch-pipe—identical in its essential construction with the type of harmonica shown below.



The modern harmonica of the diatonic type, embodying not quite two full octaves.



TO TEACHERS and others interested in fostering musical development, the Brochure illustrated at left will be sent gratis on request. To students desiring to play the harmonica, the instruction book shown at right will be mailed free. Wm. J. Haussler, Dept. 550-M, 114 E. 16th St., New York City.



## MUSICAL READINGS

The clever pianologue merits a place on every entertainment program. For either stage or home use, we especially recommend the following as musical readings or as vocal solos:

- |                                    |                     |
|------------------------------------|---------------------|
| ANGELINA                           | (Negro)             |
| COUNTING DAISY PETALS              | (Humorous)          |
| DREAMIN' IN DE TWILIGHT            | (Negro)             |
| HATS                               | (Humorous)          |
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# The ORGANIST'S ETUDE

Edited for December by  
EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT  
"AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

TO BECOME a good organist many qualifications are necessary in addition to a sound technic, and not the least among these is the skill to use and to combine properly the various stops of the organ. Like the painter, the organist has a palate of colors at his command, and the manner in which he uses these colors will largely determine his success in gaining the ear of the listener.

Owing to the generally accepted custom of providing a certain set combination of stops by means of combination pistons or composition pedals, many an inexperienced performer places too much reliance on these for building up of a crescendo or for the various degrees of power he requires in rendering the music before him. He often fails to realize the fact that many combinations of stops can be used that are not governed by just a few mechanical aids. The organist of experience finds out these various tonal combinations by experimentations, but the young performer is too often so intent upon the technical demands made by the composer that he fails to explore very far in this direction. In addition the proper management of an organ cannot readily be acquired.

For the benefit of such as desire further knowledge on this subject the following may be useful, for which purpose we shall assume the young performer has an average two manual and pedal organ, such as the following, at his command:

Great Organ	Swell organ
Bourdon 16 feet.	Bourdon 16 feet.
Open Diapason 8 feet. (large)	Open Diapason 8 feet.
Open Diapason 8 feet. (small)	Stopped Diapason 8 feet.
Hohl Flute 8 feet.	Echo Gamba 8 feet.
Flute 4 feet.	Vox Celestes 8 feet.
Principal 4 feet.	Principal 4 feet.
Fifteenth 2 feet.	Fifteenth 2 feet.
Mixture 3 ranks.	Mixture 3 ranks
Trumpet 8 feet.	Oboe 8 feet.
	Horn 8 feet.
Pedal organ	
Open Diapason 16 feet.	
Bourdon 16 feet.	
Bass Flute 8 feet.	
Principal 8 feet.	

Couplers: Great and Swell to Pedal; Swell to Great; Swell Octave and Swell Suboctave, both on its own manual and also through the great. There would probably be four combination pistons or pedals to both Great and Swell organ, which would perhaps act thus:

- Great Organ
- 1st piston Small open Diapason, Hohl Flute and 4 feet Flute.
  - 2nd piston would add Large open and Principal.
  - 3rd piston would add Bourdon and Fifteenth.
  - 4th piston would give Full great.
- Swell Organ
- 1st piston would give Echo Gamba, Vox Celestes and Stopped Diapason.
  - 2nd piston would add open Diapason Principal and Oboe.
  - 3rd piston would add Bourdon and Fifteenth.
  - 4th piston would give the full Swell.

The use of these combination pistons would enable the performer to get several degrees of strength of power from either manual singly or combined. But, unless the organ were provided with adjustable pistons also, there is always the tendency to rely upon one particular kind of color for every degree of power required.

## Helps on Organ Registration

By HENRY HACKETT



HENRY HACKETT

### Advantage of Orchestral Knowledge

THOROUGH knowledge of the different instruments of the orchestra and their method of usage is undoubtedly of great assistance to an organist. For, to take but one example, he will know that a good *ff* can be obtained by strings alone, and by brass alone, as well as by using both in conjunction.

With the instrument here mentioned at his command, the performer should try Full Great coupled to Full Swell *without reeds* but with the swell box open. This will give him a quite good volume for a *ff* passage should he desire to use anything of a reedy nature.

If a tone resembling

the brass and wood wind of the orchestra is required, however, the foot Diapasons, Principal and Trumpet of the great; coupled to the two swell reeds with octave and suboctave couplers will give a rich volume of tone.

The swell reeds with principal, fifteenth, and suboctave and superoctave coupler make a fine combination for a *forte* combination on the swell organ, and, in many cases, is more effective than drawing all the swell registers.

Suboctave and superoctave couplers are often used merely for full organ effects, but they are very effective when used in other ways. For example, Bourdon, Echo Gamba and Celestes with superoctave coupler are a useful soft combination and, for an *mf* tone on the swell organ, the following may be tried: Bourdon, Stopped Diapason, Principal, Fifteenth and Oboe with superoctave coupler. Further, the Swell Oboe or Horn with suboctave coupler give effective solo combinations.

### Varieties in Tone Color

MANY VARIETIES in tone color can be utilized by playing on 16 foot registers an octave higher, or 4 foot registers an octave lower. And, if the great Bourdon is of a light quality, it may be used as a pedal stop by means of the pedal coupler, and an 8 foot solo by utilizing its upper portion. The Echo Gamba and Celestes will provide a useful accompaniment.

The Swell to Great unison coupler may occasionally enjoy a well-earned rest, for great diapasons make a fine contrast on occasions with a reedy combination on the swell organ.

These are but a few tonal colors, among many

others, that can be obtained from the organ mentioned. But these would not be possible by means of the set pistons which, however, can still be used.

The late Dr. E. J. Hopkins, organist of the Temple Church, London, possessed great skill with manipulation of the famous organ in that church.

The following combination of stops, used by him, is worthy of note as he seemed very fond of it; it is quite useful, especially for a soft effect in a large building: Great Organ, Bourdon, stopped Diapason, small open Diapason and Flute.

To obtain every variety of tone color from his instrument should be the aim of every organist, and time spent in experimenting in this direction will reap its reward.

## Getting the Most Out of a Country Organ

By EUGENE F. MARKS  
PART II

### Rhythm in Hymn Playing

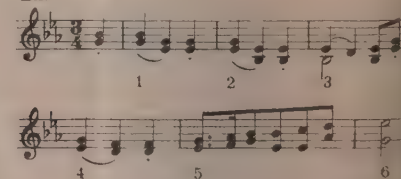
WHEN ENTERING upon hymn playing, the question of rhythm and accent comes in for attention. In "giving out" or announcing the tune—that is, playing it over on the organ before the singing starts in order to convey to the congregation exactly the music they are to sing and how they are to sing it—the organist should take the right pace or tempo and adhere to it in strict time throughout, avoiding any *rallentandos* or *rubatos*. Otherwise the congregation will lose the sense of rhythm, having become entirely lost in a maze of expressions.

Neither should there be too much tying of notes. It is better to repeat notes rather than sustain them in an endeavor to secure an "organ style" legato in which the rhythm is mutilated. Yet many organists do this to the extent that the hymn is unrecognizable and the rhythm nonexistent. The swing of the measure should be discernible not only by the bar on the printed page but also through the feeling of rhythm. If this is not delivered in the playing of perfect time, the music is apt to fall meaningless on the ears of the listeners.

Accent on the organ is an elusive thing, difficult to attain as it cannot be produced by the usual means—the employment of force. Therefore it must be obtained through artifices, usually through the contrast of legato with staccato touch.

Firstly, a semi-staccato touch upon the initial unaccented note of a motive or phrase will produce the effect of accentuation or stress upon the following note or chord. For instance, in playing the tune, *Ariel*, if the left hand is sustained in pure organ style by tying all similar tones, the right hand may be made to convey an unmistakable idea of accent by being played thus:

Ex. 1



Notice that the semi-staccato touch is not used between the fifth and sixth measures because the prolongation of the first  
(Continued on page 947)



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## The Origin of Christmas Carols

By CHARLES V. FOREMAN

THE WORD, carol, is defined as a hymn, especially as a hymn of praise sung at Christmas time in the open air. The origin of the word is obscure. Diez suggests that the word is derived from chorus. Others ally it with corolla, a garland, circle or coronet, the earliest sense of the word being apparently "a circle." "ring," or "a ring dance." Stonehenge (often called the Giants' dance), was also frequently known as "the carol."

The crib set up in the churches at Christmas was the center of the dance, and some of the Latin Christmas hymns were written to dance tunes. The songs were called *Wiegenlieder* in German, noëls in French and carols in English. They were originally modelled on the songs written to accompany the choric dance, which were probably the starting point of the lyric poetry of the Germanic peoples. Strictly speaking, therefore, the word should be applied to lyrics written to dance measures; in common acceptance it is applied to the songs written for the Christmas festival.

### Early Carols

THERE ARE extant numerous carols dating from the fifteenth century, which have the characteristics of folk-songs. The famous *Cherry Tree Carol*, *Joseph Was an Old Man*, is based on an old legend which is related in the Coventry mystery plays. *I Saw Three Ships Come Sailing In*, and *The Camel and the Crane*, though of more modern date, preserve curious legends.

Numerous entries in the household accounts of the Tudor sovereign show that carol-singing was popular throughout the

sixteenth century, and the literature of Christmas was enriched in the century by poems which are often included in collections of carols, though they were probably written to be read rather than sung.

### Varied Carols

THAT CAROL-SINGING early became a pretext for the asking of alms is obvious from an Anglo-Norman carol preserved in the British Museum which is little more than a "drinking" song. Carols were an important element in the mystery plays of the Nativity. There is a long English carol relating the chief incidents in the life of Christ, which is a curious example of the mixture of the sacred and profane, common in this species of composition.

Bishop Taylor observes that the *Gloria in Excelsis*, the well-known hymn, was the earliest Christmas carol. He seems perfectly right in deriving the word carol from *cantare*, sing; and *rola*, an interjection of joy. The subsequent carol is of the date of the thirteenth century, the original of which is in Anglo-Norman.

In 1521 de Worde printed a set of Christmas carols. These were festal chansons for enlivening the merriments of the Christmas celebrity.

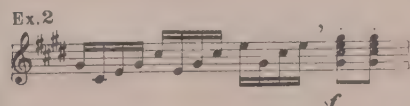
A writer in an old magazine, describing the manner in which the inhabitants of the North Riding of Yorkshire celebrate Christmas, says, "About six o'clock Christmas day I was awakened by a sweet singing under my window. Surprised at a visit so early and unexpected, I arose and, looking out of the window, I beheld six young women and four men welcoming with sweet music the blessed morn."

## Getting Most Out of the Country Organ

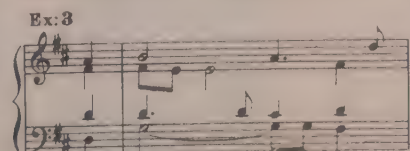
(Continued from page 946)

beat of the sixth measure in itself implies accent. Yet, note the mezzo-staccato touch upon the initial note of this entire two-measure phrase.

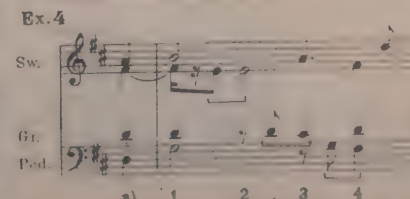
Secondly, if a note or chord is to be emphasized, a slight pause preceding it will induce the idea of stress. This is exemplified by the old masters in many instances. Observe the unavoidable break (necessitating a momentary pause) between the note E and the *sf.* chord in the extract from the *Presto Agitato* of Beethoven's "Moonlight Sonata."



Thirdly, since "an unaccented beat belongs to the following accented beat," and "the sub-divisions of any beat belong to the following beat," rests will also induce accent. Study the following extract from Bach (condensed to two staves):



Which should be played:



At (a) is given the mezzo-staccato touch on the D in the tenor. (Notice that the continuity of one note between the first and second chord broken, is sufficient to give the idea of accent to the second chord.) The binds at beats 2-3-4 represent the motivic connection of the subdivision of the precedent beat with the subsequent beat. Notice how the rests clarify these motives at each beat. As a motive, according to nature, is composed of an unaccented note followed by an accented (compare to the tick-tock of a clock or the fall of the horse's hoofs while walking) one cannot but hear distinctly every motive-division belonging to every beat, separately delimited by the performance of such invisible interposed rests. This gives the hearer an adequate and complete comprehension of unaccented and accented notes.

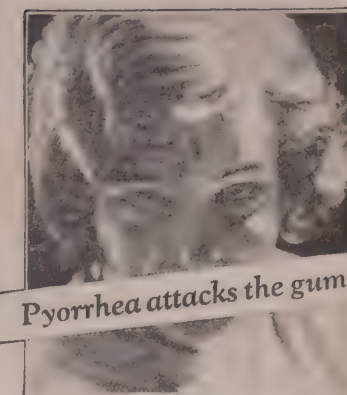
It is with the idea of rhythm and accent that the organist may now take up the study of the eight little preludes and fugues of Bach, being careful to attack the pedal and manual notes simultaneously, when called for, without any error of anticipation (one note sounding before another) and in strict time. Several of these numbers may be utilized in the Church Service, as all of the works of Bach display strength, virility and dignity.

The next important subject in the study course is phrasing.

As phrasing is one of the best means of making organ music interesting, understandable and attractive (notice the advisability of even the small motive-phrasing in the foregoing example) the organist

(Continued on page 957)

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## ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,  
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

**Q.** What is the correct and best position for a choir of mixed voices—eight sopranos, four altos, two tenors and one bass? The man singing the bass part is also the director. The Church is Roman Catholic, and the choir is placed in the rear of the church in the gallery. The console of the organ is close to the gallery railing. At present the choir is placed with sopranos to left of the organ, the altos next to the sopranos on the right, the tenors next to the altos and the bass and director to the extreme right of the organ. All voices face the front of the church, with the exception of the director who stands slightly sideways facing the choir. My opinion is that the sopranos should be to the right of the organ, tenors just back of the sopranos on the right, altos to the left of the organ and bass next to the altos facing the organist while he is directing. All voices form a sort of semi-circle.—E. F. H.

**A.** Neither arrangement mentioned in your communication agrees with the conventional way of arranging a chorus. The usual plan is sopranos on the left in front, tenors back of sopranos, altos on the right, in front and basses back of the altos. Since your choir is not well balanced numerically, it would probably be wise to bring the male voices forward. So our suggestion is as follows:

Tenors Sopranos Organ Altos Bass  
Console

**Q.** I am a girl twelve years old. Since I was about seven years of age I have taken piano lessons and have practiced quite steadily. My object is to be a good organist. Will you kindly tell me the proper age to begin—the very earliest age? I have heard that in order to give the best attention to the study of the organ one should give up the piano. Is this necessary?—E. H.

**A.** There is no "proper" age to begin the study of the organ, which would apply in all instances. Much depends on the piano technique and the physical conditions ability to reach the pedals and so forth. Candidates for membership, aged as low as about fourteen to seventeen years, have been successful in passing the examination in organ-playing necessary for their admission to The American Organ Players' Club, and in one instance, to our knowledge, a candidate is said to have successfully passed the examination for admission to The Royal College of Organists at about seventeen years of age. To pass these examinations it was, of course, necessary to begin organ study at an early age, and, if you have a good piano technique and are sufficiently matured physically, there is no reason why you should not begin organ work. By no means give up your piano. Continue piano study if possible, and in any event keep up your piano technical practice, as it is a great aid to clean, clear organ playing.

**Q.** On an organ which I have played, the upper section of a flute stop was just a little weak for the bass section. How could this be remedied and what would be the approximate cost? Is the new organ having six manuals, which has just been installed in Stockholm, Sweden, by a certain German company, now the largest in the world? What is the sixth manual called in this case? Please tell me the builders of the organ in the Tabernacle at Zion, Illinois, and Salt Lake City, Utah.—H. J. G.

**A.** The flute stop you mention needs regulation by an experienced organ man. If you have an expert engaged to care for the organ at regular intervals, he can probably "even up" the stop for you on one of his visits. The cost should be very slight. The regulation may be accomplished by giving the pipes more wind at the toe, and, if necessary, by also widening the wind sheet. We are not familiar with the specifications of the Stockholm organ you mention, but it undoubtedly is not the largest organ in the world. The number of manuals in present-day organ building is no indication of size, we having heard of a theater instrument of five manuals and four sets of pipes! The largest organ

in the world is undoubtedly that in the Wauwaukegan store in Philadelphia. This instrument is being enlarged extensively, and the new console is equipped with six manuals which are named Great, Swell, Choir, Solo, Ethereal and Stentor. There is no set rule for the naming of the manuals in instruments containing six. "The Diapason" of December, 1925, mentions a new four-manual organ of 115 speaking stops built by E. F. Welcker and Company at their factory in Ludwigsburg, Germany, for the new City Hall of Stockholm, Sweden, but this instrument is only about one-half the size of the Philadelphia instrument, without taking into consideration the enlargement in process of construction at this time.

The organ in the Tabernacle at Zion, Illinois, was built by The Felgmaker Company, of Erie, Pennsylvania, in 1912. The instrument was completely reconstructed, and a new electric console installed, by George E. LaMarche, of Chicago, in 1924.

The story of the organ in the Tabernacle at Salt Lake City is interesting, and Joseph Ridges might be termed the "Father" of the instrument. As a boy in England, Ridges was intensely interested in organs and their construction. Ridges followed the rush to Australia for gold and afterwards became a carpenter in Sydney, devoting all his spare time to the building of an organ. He had become a Mormon in Australia and, when approached by an official of the church, gave the organ he had built to the church in Utah. The instrument was carefully packed, soldered up in ten cases and shipped to San Pedro, California. From there it was hauled by mule teams to San Bernardino, and from there Joseph Ridges took the organ by wagon across the desert and erected it in the old adobe structure which preceded the present Tabernacle. When the present great Tabernacle was building, Brigham Young entrusted Joseph Ridges with the building of an organ suited to its magnitude. A trip to Boston was made to get special materials, such as wire, soft leather for valves, ivory keys, and so forth, which were not available locally. Special timber was selected, sawed and hauled some four hundred miles from the mountains, and from this pipes and other parts of the organ were fashioned. Later the instrument was reconstructed and enlarged by Shure Olsen, Henry Taylor and others. The ingenuity and skill of these pioneer artisans are still apparent in some of the larger pipes and the organ casing. In 1900 the organ was rebuilt with more modern chests, action (tubular pneumatic), console and additional stops, the work being done by Kimball of Chicago. In the spring of 1915, after the Tabernacle had been closed some time for repairs, it was decided to thoroughly reconstruct and greatly enlarge the organ (including electric action), and the work was entrusted to the Austin Organ Company of Hartford, Connecticut, who are responsible for the instrument as it now stands, with its seven distinct departments, namely, Great Organ, Swell Organ, Orchestral Organ, Solo Organ, Celestial Organ, String Organ and Pedal Organ. The specifications and so forth may be had by addressing the builders.

**Q.** For the past twelve years I have been Organist and Choir Director of the First Presbyterian Church in this city. There has just come to the church a new pastor, who is musical and has been taking quite an interest in the church music. He told me one day that I would make a great hit with the choir and congregation if I was not so particular. Just what did he mean by that? I asked him some time later and his answer was that, with all due regard to the choir members, they did not know anything about music. To try to get them to sing like a trained choir was out of the question. Furthermore he said he did not like my practice of making a "ritardando" on the last line of the last verse in the hymn. He said the congregation could not follow that. Will you please tell me if I am doing wrong in trying to get the choir to sing with good quality of tone and with due regard to expression, even if they are not trained singers? Is it a bad practice to retard slightly on the last few measures of a hymn?—W. B. S.

**A.** We certainly have no accord with such an absurd idea as that expressed by your minister. It is surely an indication that the members of the choir do not have much pride in their work if the minister is correctly conveying to you their desire to have you "let down" your ideals. It is, of course, best to select music (of good quality) suitable to their ability, but the aim should always be to present it in the best possible manner and to enlarge the scope of their work to include more difficult works. We see no objection to your making a slight retard on the last line of the last verse of a hymn. We should not advocate its use more frequently than that as a rule. In some instances we would make a decided broadening or retarding at the end of the hymn—for example, the last line and the last "Alleluia" in the well-known Easter Hymn, "Jesus Christ is Risen To-day." I have not experienced difficulty in getting a congregation to follow a ritardando. The contrary is usually the rule; that is, it is more difficult to make them keep up to the tempo of choir and organ.



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## BAND AND ORCHESTRA DEPARTMENT

(Continued from page 923)

creased the townspeople's and school offi-  
cials' high regard for him.

### Learning from the Masters

**M**R. ADAM P. LESINSKY, director  
of the Hammond (Indiana) High  
School Band and Orchestra, is another  
who does not hesitate to seek coaching  
in his effort to build fine musical organi-  
zations. When his orchestra was prepar-  
ing the *Andante Cantabile* movement from  
Tschaikowsky's "Fifth Symphony" for the  
state orchestra contest, he took his entire  
organization of ninety players into Chicago  
to hear the Chicago Symphony Orchestra  
play this symphony and to get ideas from  
Frederick Stock's interpretation of it. He  
also has secured an able bandmaster to at-  
tend his band rehearsal to conduct and  
advise as to methods for securing better  
performance. As a result of such study,  
coupled with his own high grade of musi-  
cianship, his orchestra has won first place  
in the state contest by a very wide margin,  
and his band won second place, being only

a small fraction of one point lower than  
first place.

Many directors of bands and orchestras  
are not located within convenient distance  
to any of the large music centers and  
have but slight opportunity to hear the  
bands. Consequently, use must be made  
of every chance to learn from the inter-  
pretations of famous conductors.

The fine points of ensemble perform-  
ance, the importance of correct variation  
in tempo, delicate nuances, dramatic cli-  
maxes and contrast in tonal color cannot  
be appreciated without hearing them  
clearly delineated by truly artistic organi-  
zations.

In the endeavor to build fine bands and  
orchestras the most advanced and progres-  
sive directors will and must continue to  
study and advise with teachers and con-  
ductors of recognized ability to the end  
that they not only gain added prestige  
and income but that they help to glorify  
their profession. The self-satisfied egotist  
remains a liability and a provincial in the  
musical profession, but "the glory of kings  
is to search out a matter."

## MUSICAL HOME READING TABLE

(Continued from page 896)

almost carried to excess. Wagner re-  
jected any picturesque episode in it that  
was irrelevant to his subject. The man  
who carried all nature in his imagination,  
who at his will made all the storms of the  
*Walküre* rage or the soft light of Good  
Friday shine, would not even depict a bit  
of the sea round the vessel in the first act.  
Believe me, that must have been a sacri-  
fice, though he wished it so.

"It pleased him to enclose this terrible  
drama within the four walls of a chamber  
of tragedy. There are hardly any cho-

ruces; there is nothing to distract one's  
attention from the mystery of human  
souls; there are only two real parts—  
those of the lovers. If there is a third, it  
belongs to Destiny into whose hands the  
victims are delivered.

"What a fine seriousness there is in this  
love play! Its passion remains sombre  
and stern. There is no laughter in it;  
only a belief which is almost religious,  
more religious, perhaps, in its sincerity  
than that of *Parsifal*."

### "Too Many Cooks"

THE old saying that "too many cooks  
spoil the broth" is illustrated by the com-  
parative failure of Glinka's "Russlan and  
Ludmilla" after the brilliant success of  
"A Life for the Czar." The latter work  
had only a single librettist, Pushkin; but  
Pushkin was killed in a duel just about  
the time that Glinka was ready to com-  
pose the new work. In his life of Glinka,  
Montagu-Nathan tells us of what hap-  
pened.

"Consequent upon the lamented death of  
Pushkin, Glinka was obliged to search for  
a new librettist," says Montagu-Nathan.  
"The subject was naturally retained. It  
was impossible, however, that any other  
hand than the poet's could deal with the  
original as would have Pushkin. To make  
matters infinitely worse, Glinka com-  
mitted the grievous error of dividing the  
work among several librettists. The first  
step was to invite Bakhtourin to sketch  
out a plan. Bakhtourin, a bibulous member

of the literary circle surrounding Glinka,  
took his task so lightly that he devoted no  
more than a quarter of an hour to its  
accomplishment. The composer, by no  
means satisfied, subjected the plan to a  
considerable modification. He then ap-  
proached his friend Kukolnik and Michael,  
the brother of Gedeonof, the operatic di-  
rector, and invited them to supply the text.  
Further, a portion of the first act is the  
work of a Captain Shirkof, and the verses  
of Finn's ballad are by Glinka's school-  
friend, Markovich.

"Little wonder, then, that the result, to  
use the words of that vigorous critic,  
Cesar Cui, is somewhat kaleidoscopic. The  
music was composed "by fits and starts,"  
the interruption being partly due to physi-  
cal and partly to mental causes. In the  
spring of 1840 he was constantly ailing,  
and for a long time after the disastrous  
termination of his married life he was ex-  
ceedingly unhappy."

### For Flexible Fingers

By T. A. HITCHINGS

THE remedy for flexible fingers, here-  
with suggested, is not a cure-all. But  
those who make the effort will find it will  
aid them.

In my senior year of high school I  
set out to learn the typewriter. Two  
months after beginning to type I surprised  
myself in the act of doing the Coda of  
Paderewski's *Menuet a L'Antique* with-  
out a break. Other former bugbears were  
equally easy. A year later, when I was

typing approximately sixty or sixty-five  
words a minute, that sort of thing was  
child's play for me, simply because my  
fingers had become more flexible through  
the use of the machine.

To those who are not above a little ex-  
perimenting in mastering their instrument  
I would say, "Type your way through  
cadenzas and arpeggios and spare the ears  
of the long-suffering household who is  
compelled to listen to your practicing."

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# The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT  
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

"NEVER a day without a line," said a famous author, when asked for the secret of the enormous amount of literary work he had been able to produce. Literary men sometimes let weeks pass without putting pen to paper, but this man kept eternally at it, never letting a day pass without doing his daily stint.

For the violin student I would paraphrase this author's motto to read, "No day without a bowing." Every day some one of the most useful bow-strokes should be faithfully practiced. A bowing a day corresponds to doing the "daily dozen" to keep one's general health up to standard. In time a complete mastery of the bow will result than which nothing in violin playing is more important.

Good bowing is the life and soul of violin playing. A famous violinist has said, "The right hand is the artist, the left hand the artisan," meaning that a perfect bowing is the most important element in supremely excellent violin playing.

All the great writers of violin studies and methods have devoted much attention to bowing exercises. Ottakar Ševčík, one of the world's greatest violin teachers (and writer of technical works for the violin), has devoted a large portion of his encyclopedic technical works for the violin to bowings. His "Four Thousand Bowings" is famous, and he has said that his insistence on a thorough mastery of all possible bowing has been the secret of the production of his many world-famous pupils.

One of the most valuable of the Ševčík works on bowing is his "Forty Variations for the Violin," Op. 3. This includes a large number of bowings, since some of the variations are bowed in many different ways. The text is in five languages: English, French, German, Italian and Russian. The studies are melodious, and a piano accompaniment can be obtained, if desired. This work is very valuable for learning the division of the bow and for all forms of staccato, spiccato, martelé flying staccato and all the various forms of bouncing bow. The studies are carefully marked so that the student can tell what kind of bowing and what part of the bow to use for each passage. For some reason or other teachers do not give enough attention to this work. The teacher is wise if he insist that this entire work, from cover to cover, be mastered by every serious student of the violin in his class. It can be taken up as soon as the student has completed the second book of Kayser, Op. 20, and can be used with profit during the next two or three years, especially during the study of Kreutzer.

## Bowings, Varied and Combined

IN THE easier studies we find many bowing exercises, with variants, in the book of Wohlfahrt. In Wohlfahrt's "Sixty Etudes," Op. 45, Book I (in the first position), we find bowing exercises with various bowings, Nos. 1-2-3-5-7-11-19. In Book II of this same work, Exercise No. 34, which lies in the first and third positions and which is to be played with twenty-one different combinations of bowing, is very valuable. Exercise No. 49 in the same book has nine different bowings.

The universally used "Kayser Studies," Op. 20, include a number of bowing exercises to be played in different ways. Among them are Nos. 1, 10, 11, 21, 32, 33. The first exercise in Kayser, with its six different bowings, can be started by

the beginner, after about six months' instruction.

Kreutzer, in his immortal "Forty-Two Studies for the Violin," has given us several valuable bowing exercises intended to be bowed in different ways. The second exercise is the most famous and widely used bowing exercise ever written for the violin. Most of the editions give it twenty-five bowings. Massart, French violinist, who wrote a work on studying Kreutzer, got the number up to over one hundred and fifty. Every serious student of the violin in the world knows this study by heart; and it should always be played from memory since in this way the student can give more attention to the bowing. Care must be taken by the teacher to indicate what part of the bow is to be used for each bowing, when this is not marked in the edition which is being studied.

## Mastery as a Whole

THE SHIFTING is not marked correctly in many of the editions; and therefore the teacher must make corrections where necessary. The student must also be instructed to play the *entire* exercise, not the first two or three lines. He might be able to play the first two lines with a certain bowing correctly but fail completely on the rest of the exercise, on account of the difficulty in shifts, string transferences and different combinations of notes. This advice also holds good for almost any bowing exercise.

The student who *really masters* this remarkable study with even as few as twenty-five different bowings will have a quite respectable foundation for ordinary violin bowing. Exercise No. 3 in Kreutzer can be played with the same bowings as No. 2, but few students play it in that manner. Exercise No. 5 can be played in the first position with sixteen or more bowings. Many teachers use this before studying No. 2, as it is much easier. No. 8 is a melodious exercise to be studied with twelve or more bowings.

In the Fiorillo studies we find a variety of bowings indicated in studies Nos. 3, 15, 36. No. 36 is a short, melodious study in arpeggio form accompanied by fifteen or more different directions for bowing.

In Schradieck's "Scale Studies" we find the double-stop exercises in thirds, sixths and octaves marked for different bowings. Additional bowings are also provided for some of the scales in single notes and chromatics.

Besides the above, a large number of bowing exercises in various methods and books of studies could be cited, as the importance of this branch of violin technic is universally recognized.

## The Two Mince Pie Meal

IN TEACHING bowing exercises, where the exercise is to be played with a variety of bowings, the teacher should not make the mistake of giving too many bowings for a single lesson. Some try to clean up the exercise and all the bowings in one or two lessons. The effect of this on the student is a good deal as if he tried to eat and digest two mince pies at a single meal. It is best to give only one or two of the bowings to be practiced and brought for the next lesson. They should be thoroughly learned, and then the student is ready for another. Meanwhile he can proceed with other exercises of a different character.

Some teachers have the pupil mark the exercise all through for the particular bowing which is being studied, a soft pencil being used so that the bowing marks can be erased and different marks substituted when the next bowing is taken up. The best teachers do not favor this plan, as it is much better for the pupil to apply the bowings mentally and without marking. This forms a splendid mental musical drill, with the effect of impressing the different bowings strongly on the mind of the pupil. Besides, when there are many bowings to be marked and afterwards erased to give way to the next, the music gets into an awful muddle on account of the multiplicity of marks and erasures.

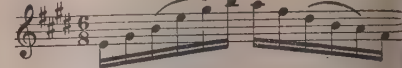
It must also be understood that in the case of almost any bowing exercise, many

another useful bowing could be indicated in addition to those marked. A musical scientist named Wylie made a computation that about 15,000 bowing combinations are possible, but the fundamental bowings are comparatively few.

Some bowings are quite easy to apply to a study in

which the bowings are not marked, but others prove quite puzzling to the student, especially if his talent is of a rather doubtful order. For instance, suppose is desired to apply the third bowing of the 8th study in Kreutzer, which is written in single notes, without slurs (except a single one in the next to the last measure). In this bowing the third, fourth and fifth notes of each group are slurred, in the following:

Ex. 1



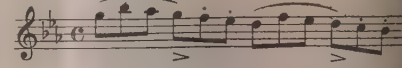
When the pupil first tries to play this study he is likely to get his slurs in the wrong place and the bowing mixed up generally, as he has no slur marks to guide him. I had so much trouble in teaching bowing exercises of this character that in trying to find a remedy I hit on the following plan, which solved the problem. I had the pupil count each note of each group as he played 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6. Now the third, fourth and fifth notes of each group are to be slurred. So in counting, he could readily remember

that when he said 3-4-5 he was to slur. Here is the way it looks with the slurs

added: 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6,

Take another example the ninth bowing of the fifth study of Kreutzer. The exercise has no slur marks, and the student must learn to apply the slurs in the right place from memory, as follows:

Ex. 2



By counting six twice in each measure, thus giving a single count to each note

and slurring them when he says 1-2-3-4,

he cannot go wrong, thus: 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6.

This principle may be applied to almost any bowing combination and is of great help especially to the backward pupil when he is trying to learn bowings, for when he counts the notes of each group he remembers readily enough the numbers of the notes which are to be slurred.

As soon as the student learns to apply the bowing properly by counting in this manner, he can resume practicing in common time, 1, 2, 3, 4, in each measure.

## The Violinist in the Church Service

By ROBERT C. FRANCIS

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(Continued on page 951)



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See page 954

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### Keeping Pupils Waiting

By EDITH LYNWOOD WINN

THERE is no more pernicious and nerve-racking state of affairs than the habit of keeping pupils waiting for lessons. Certain artists often have pupils linger in corridors for hours, a practice causing them to become nervous and distraught. To certain temperaments this is even disastrous. No teacher, however great, has any right to impose such a strain on pupils.

A short recess between lessons in order that the teacher may catch up would do away with all such difficulty. Then there should be no going over time. One teacher hammers away on a defect until the pupil and teacher are worn out. Another teacher teaches from early morning until late at night without food. Imagine

the result! Every sensitive pupil is unfavorably affected when the teacher is "fagged."

There should be a strict schedule, with time for lunch and for the passing of pupils in and out. If possible there should be no social life in the studio. Teachers who visit with pupils and who respond to repeated knocks on the door or to telephone calls invariably get fretty and lose concentration. Pupils grow restless and inattentive during the periods between these interruptions.

Music teaching should be as definite as public school class room work. A business-like teacher who gives his pupil undivided attention may be sure of success.

### Rings on the Fingers

By J. W. B.

RINGS on the pianist's (or violinist's) fingers are out of place. Not only do they hinder the perfect play of muscles but, by their twinkling, also detract from the performance. Bracelets are worse, because they tinkle as well. One hopes they will

at least chime in with the music, but, no! As sure as a soft, legato movement occurs, out come the arm bands with their own particular tune—about as welcome as flies buzzing during church service, and far more noticeable.

### The Violinist in Church

(Continued from page 950)

good experience to play sometimes with an instrument other than the piano. The organ is capable of very beautiful and interesting effects that may greatly enhance the accompaniment. Furthermore, people seem to enjoy violin music especially in church. They are usually in the mood for listening; and, of course, they are always very quiet. There is nothing more encouraging to the young violinist than to know that he is giving genuine pleasure. If he plays at all well, he may be sure of such appreciation from the congregation. Finally, since church comes every week, there is the chance of securing regular employment.

Yet, for all these advantages, how seldom we find a violinist, even of experience, who knows how to play properly in church! To be sure, the difference between the right way and the wrong way may not seem very great to the player. But it most certainly does seem great to the minister and the congregation. They may not know much about music and violin playing, but they do know when music fits into and heightens a service and when it merely interrupts it. Unless the violinist seeks to be a vital part of the service and to harmonize his music with the spirit of worship, he cannot expect to be successful.

First as to what to play. Violinists are fond of saying, "You don't have to play religious music in church. People like cheerful pieces as well as sad ones." Both these statements are true, but why assume that religious music is necessarily sad? And why go to the extreme of playing any and every kind of thing short of dance music? The only suitable music for church is worshipful music. This may be either strictly churchly music or music of secular origin. But it must tend to exalt the listener and blend with the atmosphere of worship. Handel's *Largo*, the *Ave Marias* of Gounod and Schubert and the *Cavatins* of Raff and Bohm are of this worshipful type.

But the manner of playing is as important as the selection. What could be more distracting to a congregation and irritating to a minister than last-minute adjustment

of music stand, audible turning of pages, signals to organist to begin or not to begin and long-drawn-out tuning! Such preliminaries detract greatly from the dignity and serenity of a service and are absolutely unnecessary. Let the violinist arrive early, get everything in readiness, sit and stand in an inconspicuous place and refrain from all superfluous motions and occupations. Above all, the violin should be tuned very softly without using the bow. This can be done almost inaudibly. And, if the violin is kept in tune throughout the service, tuning need take only a few seconds before the solo. Even this slight interruption may be dispensed with when the player gains the ability to tune by plucking his strings softly while the organ is playing something else. In fact, one can play the violin in church with as little fuss as that displayed by the singer.

Some violinists never seem to know what to do during the hymns. If they play them, they do it perfunctorily, as if they only wanted to avoid the embarrassment of not doing anything. Playing with the hymns ought to be at least as important as playing a solo, for the violin can lead the singing better than the organ. For this purpose it is well to play the hymns an octave higher than they are written. But to gain variety one should occasionally play a verse in the register indicated, or in the alto either as written or an octave higher. I have known people who enjoyed the hymns more than the solo; and everyone likes to feel that the player is taking part whole-heartedly in the service.

If comparatively few churches employ violinists, it is largely because the latter have not always made a good showing in church. But the opportunity is great, and intelligent, enterprising violinists will not let it slip by unnoticed.

"No short cut to musical supremacy save that of making good exists in this country and doing that requires not only the musical talent but neatness and taste in dress, unflinching courtesy, unruffled temper, perfection of enunciation and receptive mind and mood. Incidentally I lament the tendency of many audiences to live in the past reputations, to place standards beyond limitations of the modern artist by calling for the work of a Patti, Gerster, Jean de Reszke or others of the famous ones."

—L. E. BEHYMER.

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## VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### Baltazarini.

A. K.—The name of Baltazarini, an early solo violinist, is pronounced as if spelled "Baltatsarenee."

### Tiefenbrunner Violin.

B. G. F.—Georg Tiefenbrunner was a German violin maker in Munich. While he cannot be considered as a famous maker, he made some excellent violins. His labels read as follows:

*Georg Tiefenbrunner*

*Saiten-Instrumentenmacher in München 18—*  
Translated, this means, "String-Instrument Maker in Munich." I have not heard any late quotations on the value of these violins and cannot give you the present market on them. Nor can I trace your other violin. Possibly if you write to some of the dealers in old violins who advertise in THE ETUDE, they could tell you something about it. 2. The Heinrich Bauer "Practical History of the Violin" is reported out of print.

### Silvestre Violin.

J. T.—I am sorry to state that it is quite impossible for me to advise you, without seeing the violins, which of them would be the best to buy. If the new violin was made by a first-class violin maker and if it possesses a tone which has all the requirements which we expect in a really good violin, it might be worth \$300. I would have to see the instrument to decide. You also state that you have a chance to buy an old violin by Pierre Silvestre, but you do not give the price asked. This maker belongs to the French school and made some very fine violins. A leading authority says of him: "Silvestre, Pierre, Lyons (France), 1801-1859, is a splendid maker who made violins of unsurpassable beauty. He could not have made many of them as they are very rare." If the Silvestre you are looking at is genuine (there are imitations), is a good specimen of the maker's craftsmanship, has a good tone and is not too high-priced, it might be wise to buy it. I cannot say definitely without seeing it, for violins made by the same maker often vary greatly in quality. 2. If the room with the concrete floor is dry and reasonably warm, I do not suppose it would injure your violin to be kept on the floor in a well-lined leather case. The best place to keep it, however, would be on a shelf in a dry closet or book case. It should be kept in its case at all times when not in use.

### Duet Studies.

W. W.—As a first book for your young pupil you might use Wohlfahrt's "Easiest Elementary Method for the Violin," Op. 38. 2. For selecting pieces for your pupils you could not do better than send to the music publishers for a graded list of pieces, with the grade of difficulty of each piece marked. It is a very good plan, also, for the young teacher to have the publisher send a number of pieces on selection so that he may select pieces which are suitable for his pupils. 3. Very few teachers agree as to how frequently new pieces should be given. A great deal depends on the stage of advancement of the pupil. An easy piece might be mastered in a week or two, while a difficult concerto might take two months or more. 4. It is a very good plan to give pupils duets. The Wohlfahrt book mentioned is in duet form for first and second violin. You can get some pleasing duets by Pleyel and Mazas. Have the publisher send you some on selection, stating about the grade of difficulty required. You can then select those suitable for your pupils.

### Oil and Spirit Varnishes.

J. S.—You can get suitable wood and other material for making violins from almost any of the large music houses in the large cities. They also sell various kinds of varnishes for violins. 2. The well-known little work, "The Violin and How to Make It," by a Master of the Instrument," gives several recipes for making both oil and spirit varnishes. 3. You can get coloring matter of all kinds from a paint or drug store.

### A Guessing Matter.

M. E. C.—I have made it a life-long rule never to advise the purchase of a violin without seeing the instrument under consideration. For then I could only guess at its quality, its state of preservation, and its genuineness. Before you pay \$625 for a violin, you ought to have the opinion of a good expert as to whether or not it is worth the money. If, however, you have complete confidence in the parties offering the violin for sale, that is another matter.

### Valuing a Violin.

E. B.—The "Christian Donat Hopff" label in your violin seems to be correctly worded, but whether it and the violin itself are genuine I cannot say without seeing them. Likewise I can only guess at the value of the violin. As you wish to sell it, your only course is to send it to some reliable dealer in old violins to be appraised. You will then know what to ask for the violin. Any of the dealers in old violins who advertise in THE ETUDE could do this work for you.

### Those Luring Labels.

Mrs. A. K. H.—The label you inquire about is that of Joseph Guarnerius, the famous violin maker of Cremona, Italy. Stradiva-

rius and Joseph Guarnerius were the greatest violin makers of the world. A genuine Joseph Guarnerius is enormously valuable, a fine specimen selling for \$25,000 or more. There are countless numbers of imitations, all duly labeled with counterfeit Guarnerius labels. Some of these imitations, when made by excellent violin makers, are quite valuable. The violin you are thinking of buying is no doubt an imitation; you had better get the opinion of an expert before you buy it, as some of the imitations are factory-made instruments of small value.

### Copy of Stradivarius.

E. H.—The first part of the label is in German, and the second part in Latin. Translated, it reads:

*G. A. Pfretzschner, Markneukirchen  
copy of  
Antonius Stradivarius, Cremonae  
Made in the year 1716. (Germany)*

In other words, your violin is an imitation Stradivarius made in Germany, by a violin maker named Pfretzschner. Violins of this type, made by obscure makers, are valued entirely for their tone, preservation, and workmanship; so I cannot set a value on your violin without seeing it.

### Artificial Harmonics.

E. S.—The last eight measures of Wienawski's *Kujawiak* (Second Mazurka) consist of one of the themes of the piece written in artificial harmonics which make the theme sound two octaves higher than it sounds as written earlier in the piece. The inexperienced violinist at first thinks that these passages are in double stops, but they sound as single notes.



Two measures are given here as an example of how the entire passage should be played. In the first measure, the first finger is placed firmly on the note A, in the third position, pressing the string tightly to the fingerboard. The fourth finger is then placed very lightly on the string a fourth above, without pressing it to the fingerboard. This produces the note A, two octaves higher than the A tightly stopped with the first finger. Both fingers remain on the string during the operation, the first finger pressed firmly and the fourth lightly. The second measure is played in the same manner, only in the first position. The other artificial harmonics in the passage are played with the first and fourth fingers in a similar manner. A violin student who has never studied artificial harmonics finds it practically impossible to learn them without a teacher.

### Manual Labor.

B. J. D.—Just how harmful manual labor is to the arms, hands and fingers of the pianist or violinist depends on the nature of the work. There are kinds of light manual labor which might not prove injurious. But, if the work is very heavy in character, involving a severe strain of the muscles, it might prove very detrimental to the acquirement of a fine technic. It might be well to describe the nature of the work to your doctor and he can advise you. 2. If you want a violin instruction book which gives much attention to time and rhythm, you might get "Self Instruction for the Violin," by Albert G. Mitchell. 3. You can get a book on the Leschetizky Method of Piano Teaching from the Theo. Presser Company.

### Good Tools—Good Teacher.

S. R.—Without knowing what talent you have for the violin, the circumstances of your parents and the quality of your present violin, I find it difficult to advise you. As you have already studied five years and have frequently appeared successfully in public as a solo violinist, you certainly deserve a good violin and a good teacher. The all-important thing at your present age is to have a good teacher. You will no doubt have to pay \$2 or \$3 a lesson, at least in a city the size of that in which you live. Maybe your violin, which you describe as a "good-for-nothing fiddle," could be improved if you took it to a good repairer. Probably, also, you could rent a better violin. If it is financially possible and if you have actual talent for the violin your parents ought to provide you with a really capable teacher and a good-sounding violin. There are several large conservatories and music schools in your city. If your talent is great enough you might win a free scholarship at one of these. I would advise you to visit them and see what can be done. Occasionally you can find private parties who are willing to lend good violins to deserving pupils who cannot afford to buy them.

### Ambidexterity.

G. E. C.—A child learns violin playing easily because its mind and all its faculties, being impressionable like wax, take up ideas easily. It is also possible to train a child so that it becomes ambidextrous, that is, able to use both hands with equal skill. This is all-important in violin playing, since we have very different tasks for each hand and arm to perform. Ambidexterity is much more difficult for the adult.

# "Polonaise in A-flat," a Master Lesson

(Continued from page 926)

the treble, in measures 63 and 64, can be broadened out and the tempo be here slightly retarded; whilst accents should accompany the three last chords in the bass, in measure 64.

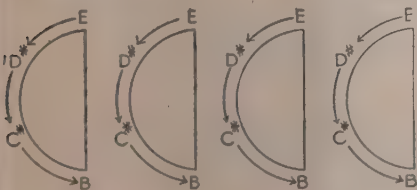
## Rhythmical Life

IN THE FIRST phrase in the treble in measure 65, the rhythmic feature can be intensified (as was the case previously, in measure 17), by holding the first dotted eighth-notes a fraction of time over their proper value and then making a break or breath pause in the tone, before attacking the subsequent sixteenth-note chord with vigor. In measure 67, the progression in the treble should begin a little slowly, get faster on the second beat with an accent on the last eighth-note of the measure, and then slow down again in measure 68, with an accent on the first beat of this measure, and also on the last eighth-note octave. In measure 71, the sixteenth-note octave C in the treble, on the first beat of the measure, should be accentuated and the phrase be held back a little on the first quarter of the measure and then proceed quicker towards the end of it. Coming to measure 77, there are accents on the second-half of the first, second, and third beats, on the dotted sixteenth-note chords, while the *cadenza* scale upwards must be played as the similar one which we have already met with in measure 30. The top B-flat in the treble, on the second beat of measure 80, should be taken with the left hand, as in a similar progression already noted in measure 32.

At measure 81, we arrive at the second part of the *Polonaise*, which is quite distinct in character and opens with great chords in the key of four sharps, as though the militant spirits, having been aroused and marshalled, in the first part of the *Polonaise*, were now forming themselves in array for battle. These chords must sound very full and harmonious, like the resounding calls of some beckoning Fate; and they should be deliberate in tempo. Measure 83 introduces a great *staccato* octave figure which runs through seventeen measures and then repeats itself making thirty-four measures of octaves in all.

## Those Fatal Octaves

THIS FIGURE should commence *pianissimo* and mysteriously, like the galloping of horses in the distance. The octaves, which go on for so long, may become an almost unbearable strain on the left hand, and I find it a relief to think of them technically as proceeding in a semi-circular motion from left to right, as in the accompanying diagram, which illustrates the mental device of placing each group of four octaves as component parts of half a circle.



This mechanical illusion of the action of the hands passing in a semicircle over the octaves helps to lessen the tension both mentally of the brain, and physically of the wrist. In measure 88, the three chords in the right hand on the second and third beats should be emphasized. Also the rhythmic figures occurring in measure 89, in the treble, on the second half of the second beat, and on the third beat, should be

brought out, together with the same figure arising in the middle voice in measure 99, in the right hand, on the second half of the first beat, and on the second beat. At the end of measure 96, on the last sixteenth-note, the C-double-sharp in the bass and the A-sharp in the right hand lead to a very abrupt change of key, which must be strongly marked; as also in measure 99, the two sixteenth-note A-sharps, on the second-half of the second beat, and the two following eighth-note chords on the third beat all in the treble, must be stressed.

In measure 100, the reiterated and accented eighth-note chords must be broadened and given weight by a slowing down of tempo, and similarly the quarter-note chords in measure 101, leading to an accent on the first chord in measure 102. From measure 102 to 119, the music is a repetition of what has gone before and must be treated in a like manner. At measure 120 a new episode is introduced with a return to the original key of four flats, and this episode should be played a little slower, the melody in the right hand being particularly brought out and sung.

Towards the end of measure 126, the sound should diminish, reaching a piano in measure 127, with a *ritardando* on the second beat of this measure. The D-natural eighth-note, which is the last note in this 127th measure, in both hands, should be held on a little longer than its value. Thus prepare for the next section in measure 128, which must be played *rubato* and very melodically. Proceeding to measure 131, the rhythmic figures on the first and second beats in this measure should be accelerated, but slow back on the third beat, reaching initial tempo again at the beginning of measure 132. The treble B-flat sixteenth-note in the right hand, which is the second note in measure 134, should be held a little, and each of the trills in measure 135 should be slightly accented. In measure 139, the triplet figures in the right hand should be accelerated on the first and second beats, and retarded to tempo again on the third beat. Arriving at measure 150, the sixteenth-note runs in this measure should be given a mysterious atmosphere, by playing them very softly, smoothly, and *legato*. In measure 152, the dotted-eighth-note figure, descending by half tones to the sixteenth-notes below, on the second and third beats of the measure, in both hands, should be emphasized; and in measure 153 there must be a *ritardando* leading to tempo again where the main theme is renewed at measure 154.

From this point on to the end of the piece, the heroic spirit of the music is intensified, and it must be played with the highest enthusiasm. Coming to measure 161, the rhythmic figure here should be played faster on the second beat, and retarded again on the third beat, whilst measure 162 is in tempo. In measure 163 the *staccato* chord on the first half of the second beat should break off abruptly, and then the dotted sixteenth-note figure on the second-half of this beat should be resumed with an accent. There should be a slight *ritardando* on the third beat of measure 166, and another starting on the second half of measure 169, but returning to tempo on the second beat of measure 170.

The sixteenth-note *staccato* chords, on the second-half of the first beat in measure 171, must be played very rhythmically and an accent be given on the second-half of the second beat in measure 172, on the first sixteenth-note of the triplet arpeggio which begins here. In measure 176, the

(Continued on page 955)

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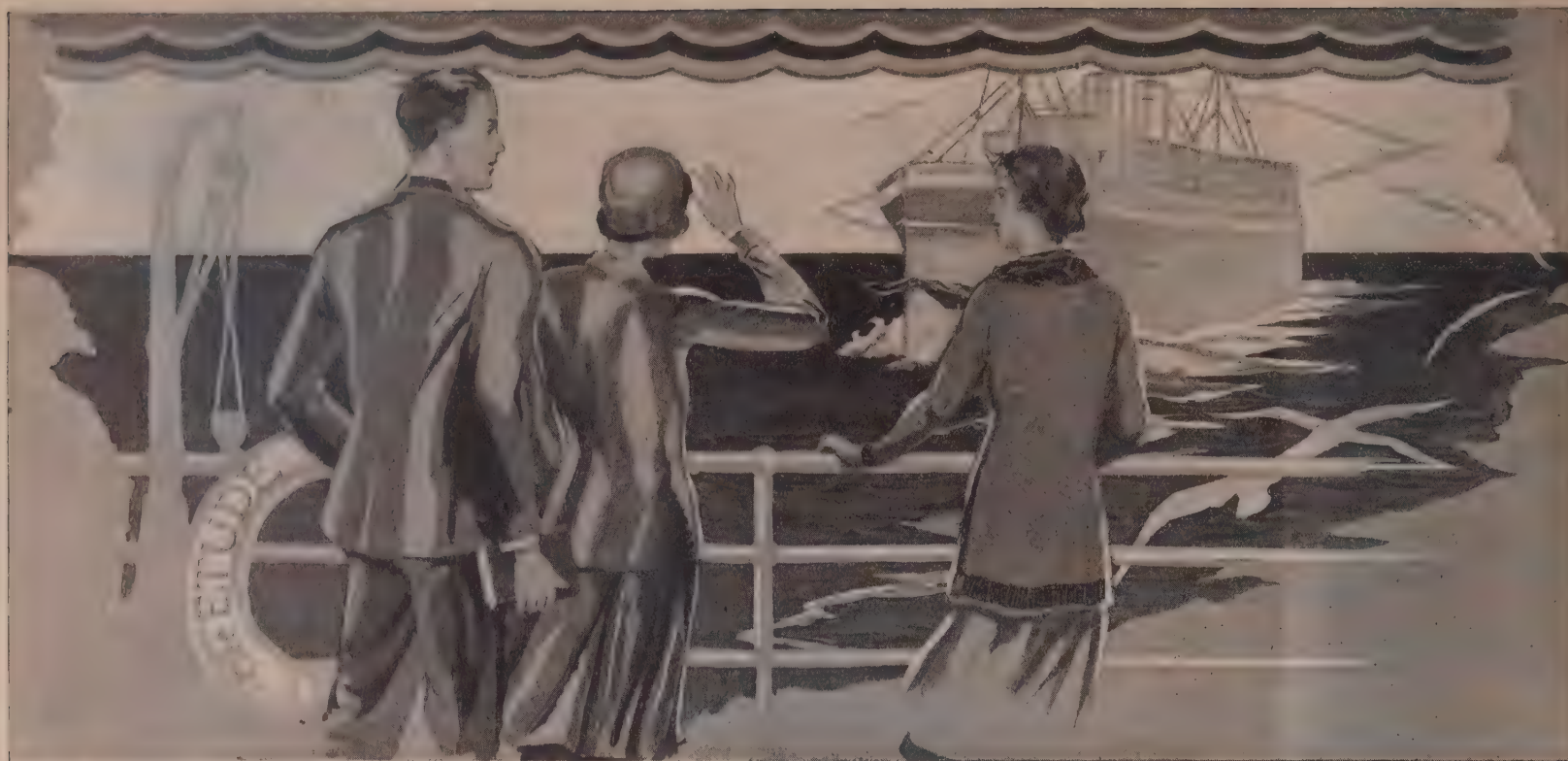
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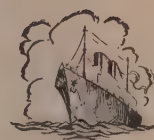
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## How To Play Repeats

(Continued from page 914)

I have before me at this moment several of Chopin's works so edited by an eminent London publishing firm. To tamper with Chopin, in any direction, is little short of sacrilege.

I am supported in denouncing all avoidable repeats, by what once happened to a celebrated actor in Dublin. He was performing "Othello," and in the scene where Shakespeare makes the infuriated hero call more than once for the handkerchief, an impatient occupant of the gallery encouraged him by shouting: "Use your coat-sleeve, man, for once, and for the Lord's sake get on with the play."

## Polonaise in A-flat

(Continued from page 953)

tempo must accelerate and then slow down again on the second beat of measure 177, whilst the final rhythmical figure in measure 178, on the last two beats of the measure, must be played majestically, with a very full tone, thereby bringing the work to a close of power and decision, befitting the stirring and martial spirit which permeates the whole composition.

SELF-TEST QUESTIONS ON  
MR. BERGER'S ARTICLE

1. With what composer did the Sonata Form take definite shape?
2. Name, in order, the sections, with their constituents, of the Sonata Form.
3. What indications have we that musical forms are to be shorter in the future?
4. What qualities are desirable in the two principal themes of a musical movement?
5. Which "shorter musical forms" are replete with repetitions?
6. What three modern composers have led in the reform of opera?

SELF-TEST QUESTIONS ON  
MR. HAMBOURG'S ARTICLE

1. What was Chopin's parentage?
2. When and where was he born?
3. Has his character been mistaken?
4. What is the general atmosphere of his "Polonaise in A-flat?"
5. What vision is he said to have had while writing it?

## QUESTIONS AND ANSWERS

(Continued from page 907)

which occurs later in the same piece? Also, how is the bass of this measure played?—Mrs. L. W., S-G., California.

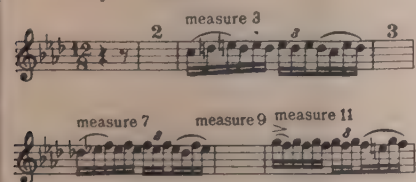
A. 1. The second endings are used the second time, but not the first. D. C. stands for: "from the beginning." Therefore, all the music is to be repeated from the beginning, including the introduction.

2. Ex. 1 is played throughout as triplets, except the sixteenth-notes, which are to be played after the so-called triplet and immediately before the next quarter-note beat. Play the octave melody stronger than the accompanying notes. 2. In Ex. 2 play the third and fourth beats in the bass as triplets, with the corresponding notes of the triplets of the right hand.

Some Trills of Beethoven's "Appassionata," (Op. 57).

Q. Will you please explain the trills in measures 3, 7, 9 and 11 of the first movement (Allegro assai) of the Sonata "Appassionata" by Beethoven? I have been dividing them into sixteenth notes. Should they be thirty-second notes?—F. C. F., West Point, Mississippi.

A. Play as follows:



A Notable Example for Many.

Q. 1. In Bach's No. 2, "Invention in 2 parts" in C minor, why does the B $\flat$  go up to c, instead of to B $\flat$ ? 2. Must the last note of the trill always come with the note of the other hand, or does this come after the trill? (See No. 10 Invention, measures 2 and 3). 3. My technic is very poor. It may be my age that causes this. "I am 71 years old and started learning after having done many years' hard work." I had some lessons when I was about nine, but I never practiced. I was over 40 when I began studying again. Now I like to practice very much, especially Sonatas and Bach's Preludes. What I can play best are Haydn's Sonatas, Bach's Preludes, and Nos. 2 and 3 English Suites. Do

you think I may overcome all the difficulties?—G. P., Canton, New York

A. 1. That B $\flat$  is the leading note of the C minor scale and goes up to its tonic. 2. The ornament in measures 2 and 3 is not a trill but a mordent, the first note of which is played with the bass and the other notes of the mordent as rapidly as possible, with fingers 2, 4, 3, right hand, measure 2, and 4, 2, 3, left hand, measure 3. In my opinion you have done remarkably well, thanks to your real love for music of the right kind and to your unflinching perseverance—a fine example to many.

Rachmaninoff's C $\sharp$  Minor Prelude.

Q. Kindly tell me the metronome speed of the first page of Rachmaninoff's "Prelude in C minor." What is meant by "Lento" and "Andante" written at the beginning?—E. C. F., Saint Mary's City, Maryland.

A. 1. MM.  $\text{♩} = 40$ . The initial direction for movement is Lento; there is no Andante in the copy before me. There could not be two directions, for one would contradict the other.

Bach's "Forty-eight" Analyzed.

Q. Is there any edition of Bach's Forty-eight Fugues showing the themes, counter-themes and motives and explaining their contrapuntal development?—M. M. M., Ashland, Oregon.

A. "Analysis of Bach's 48 Preludes and Fugues," by F. Hille.

Methods for Learning to Play "Jazz."

Q. I have received many notices of methods of learning to play "jazz" and popular music by ear. What is your opinion about teaching such music to both young and old who desire it, because they want to play without such "dry stuff" as scales, arpeggios, and octaves? But I find that this is just what "jazz" and popular music consists of. How can pupils be taught it without first acquiring a good technic? I have found that all those pieces which are so popular are quite difficult technically. What do you think?—G. W. T., Clinton, Maine.

A. I agree with you entirely. "Jazz" is bad enough when played correctly; but when played with indifferent, imperfect, sloppy technic, it is abhorrent. Such manifestations should not be encouraged. Get perfect technic first; then you may do what you will with it—but I undertake to say it will not be "jazz."

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## Getting the Most Out of the Country Organ

(Continued from page 947)

should always pay attention to it. Let him not keep up a meaningless continuance of sound, but allow intermissions, especially in the main theme, at the sectional and full phrasal endings. No one would enjoy a monotonous, incessant recitation without any punctuation; and, after all is said, these phrasal separations are only points of breath-taking or punctuation in music.

It is advisable for any musician, whose understanding of phrasing is at all misty, to purchase some work on this subject and study it carefully (it will be money well spent) as the examples of regular and irregular phrasal formations are too numerous for short treatment. However, phrases may be frequently enhanced and remarked by a change of stops or manual. The character of a movement or piece

should not be turned into a kaleidoscopic formation of a musical rainbow by constantly pulling out stops and giving every little phrase a different color. If the organist uses an 8 ft. Flute stop, a 4 ft. stop of the same character may be added before beginning a phrase; or, at the end of a sentence, before beginning another, an entirely different stop may be used. For such work, orchestral scores should be studied, or, in lieu of these, organ arrangements of such scores. For example, the *Pilgrims' Chorus* from "Tannhauser," arranged by T. D. Williams, shows many stop changes at proper places, and the slurs designate the many smaller phrases where, at the end of each, the organ may be momentarily soundless.

(Part III of this Article will appear in the January "Etude.")

## TEACHERS' ROUND TABLE

(Continued from page 925)

a seventh chord formed on the seventh tone of the minor scale. Thus in the key of A minor the diminished seventh is built on G $\sharp$ , the seventh of the scale, and therefore consists of G $\sharp$  B D F.

2. Your definition is correct, that the dominant seventh is a seventh chord built on the fifth of any key. Thus in C major (or minor) the dominant seventh is G B D F.

In this chord the distance from the root to the seventh is a *minor*, not a major seventh. To make the above chord a major seventh, therefore, would require sharpening the seventh: G B D F $\sharp$ . Hence the seventh chord built on the tonic of a major key is a major seventh chord; thus in the scale of C major we have C E G B, in which B is a major seventh above C.

## Getting a Class

I am about forty-five and have been teaching for several years in a small town where I live. I have had several years of piano work and am a graduate of a prominent conservatory in Public School Music. I do not care to teach the latter, but

would like a class of early grade pupils in piano.

How shall I go about getting a class in a larger town or city or securing a position in a studio?—M. L. C.

It is a difficult thing to "break into" a large city, unless you have personal friends or teachers there to help. You should therefore select a place where you have some such connections. Write to your friends there and if possible arrange to play for a group of people in that town who might be interested. If you are able to, you might give a more formal recital.

If matters look promising rent a studio or part of a studio, send out cards to names furnished by your friends and insert a card in a local newspaper. It would be wise also to study with some well-known teacher in the city who may further your interests by his name, at least.

If the above does not seem practical, register with a reliable teachers' agency and seek employment in one of the many educational institutions where piano teaching is given. Letters from former patrons will help you to get such a position.

## EDUCATIONAL STUDY NOTES

(Continued from page 943)

## A Song to the Stars, by Ralph Kinder.

Ralph Kinder was born in Manchester, England, in 1876. He studied music with Pearce, Lemare, Turpin, and other well-known teachers, and, when only a boy, had already secured an organ position in Rhode Island. For nearly thirty years now he has been the organist and choirmaster at Holy Trinity Church in Philadelphia, where his work has attracted wide attention. Mr. Kinder has written a large amount of excellent organ and choir music.

In measures five and six of *A Song to the Stars* the pedalling should be as follows: left toe, left heel, left toe, right toe. This holds true for the next two measures, also. For the notes C and E in measure five, right hand, first beat, use the fourth and fifth fingers.

The various sections of this well-named number form a nicely compact whole, and the key relationships are unusually satisfying. The harp—a harp effect—used in the Trio is always good. Though Mr. Kinder suggests the Doppel Flute is an alternative to the harp, it is our own experience that the following combination of tops comes especially close to sounding like the harp—Bourdon 16', Stopped Diapason, 8', and Violina, 4', with Tremolo, if you wish. Every organist will enjoy the attractive melodies of this piece.

## Berceuse, by Jenő Donáth.

The main theme of this straightforward and classically simple lullaby is in A major—then there is a contrast section in F-sharp minor which broadens out a bit before the first theme again appears.

The shifted rhythm in measures 11-14 of the minor section is interesting. These measures are made up of a sequence which, introduced unexpectedly, is most pleasing.

The abbreviation "2-do" means "secondo," "2-do pp" means that when the section specified is repeated, the repetition should be, not *mf* as at first, but *pp*. There are ample opportunities for tasteful interpretation in this piece; above all, choose a slow tempo.

Jenő Donáth, the well-known Hungarian violinist, is now a resident of Philadelphia. He has indicated lavishly the best fingerings for this lullaby.

## Dwell in My Heart, by Harold Wansborough.

Mr. Wansborough is a brilliant young Chicago composer who herewith makes his initial appearance in THE ETUDE. This sacred song seems to us to show a distinct genius for expressive melody of a devotional character, and we hope its composer will return often to our pages.

At the words, "And thus reflecting," notice how the composer inserts a measure in which the voice has a rest on the first beat. This is done to avoid rhythmic monotony—a quality intolerable in music. Notice also how, throughout the whole song, Mr. Wansborough allows no important words to come on weak beats. In four-four time the strong beats are the first and third; the weak beats, the second and fourth.

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# PUBLIC SCHOOL MUSIC

(Continued from page 924)

study material which includes the bass part. A certain amount of three-part songs for soprano, alto and bass is often desirable in first studying the bass. In using this material the boys with alto-tenor voices may carry the bass part an octave higher, but care should be exercised in choosing material which is suitable for this disposition of the voices.

The teacher of Junior High School singing must realize that the very presence of bass voices almost infallibly argues that there are also present boys with alto-tenor voices. Even if she cannot easily detect them, the teacher must realize that the changing voice usually goes through the process of gradually dropping in pitch. For this reason, the most comfortable material from the standpoint of the boy is that which provides the basses with a bass part of limited compass and an alto-tenor part of limited compass.

But here arises the serious difficulty experienced by many teachers in clearly hearing four separate parts, especially when the parts are sung most uncertainly by indefinite changing boys' voices. The best way to meet this difficult situation is to use both three and four part music, keeping the material extremely simple until some vocal control has been developed.

In the ninth grade, where conditions are reasonably favorable, the development of four-part singing is usually quite practicable as there are plenty of brasses and alto-tenors to carry these parts solidly.

## Developing Part Singing

THE DEVELOPMENT of good part singing is not a simple nor easy matter. The boys, naturally, offer the more serious problems. We must remember that the boys have a difficult situation before them. In the first place they are performing on an instrument which is new

to them and which they have not yet learned to manipulate. Secondly, they are asked to carry a choral part in which they have had only slight experience, since the previous practice in carrying an alto part does not prepare them for the different effects of a bass part. In the third place, they are asked to read from a new staff on which the relationship of the notes to their voices is different from the music previously read.

In order to have good part singing it is essential that each part of the chorus shall be well developed into a unified singing group. This can be best effected by giving to each part a certain amount of song material to be sung by the group in unison, with piano accompaniment. For example, the basses should sing a number of songs adapted to their voices and their interests, without the problem of fitting their singing to the parts sung by the other members of the chorus. By this procedure the boys acquire a vocal ease and freedom and the group becomes unified into a solid mass of tone which carries over into the bass part of a chorus. The same plan is helpful to all the other voice parts.

While this procedure is being followed simple part songs may be studied. Too often in the past the teacher has assumed that each part should leave out of consideration the music which the other parts are singing. This is an unfortunate attitude because good part singing can never be developed until the singers can hear each other. It is desirable to attack the part song with all the voices at once. At first there will almost inevitably be a break. Instead of going back to the beginning of the song the instruction should drill on the place where the break occurred, and then go forward. Some teachers rehearse the first few measures of a song innumerable times and get to the final measures

only a few times. Naturally this is not the most helpful plan.

## Suitable Material

WHAT MATERIAL is most suitable for Junior High School pupils? First of all, to be constantly borne in mind, is the importance of selecting material which is interesting to the pupils. Very frequently the teacher makes the mistake of choosing material which is technically simple, because she thinks that her class will be able to learn the music. But it holds no real interest for the pupils. A few such pieces may be endured by the pupils in their interest in learning to sing advanced part songs. But sooner or later the longing will assert itself to find expression in music which is really interesting. Then, until this desire is realized, the teacher will find herself confronted with questions of discipline during the singing lesson.

In their sincere desire to make better musicians of their pupils many teachers turn the Junior High School chorus period into a sight reading lesson. This is unfortunate.

The Junior High School is not the time for elementary drill in music or in anything else. It is time for expression. Even though much actual rote instruction becomes necessary to attain this end, that is far better than technical drill, if it really gives the pupils good music which they will enjoy singing.

We must always bear in mind that the young people of the Junior High School are no longer children. They are men and women, immature, to be sure, but none the less adults. If we can only bear constantly in mind that they are immature adults and not mature children we have the key to many a difficult situation. As adults they respond to the same treatment that appeals to adults. That chorus instructor

is most successful who assumes that the Junior High School chorus is a body similar in most respects to the volunteer choir or the amateur choral society. If the chorus period becomes a rehearsal similar to those of the adult choral bodies then there is the best chance for success.

The music should also be selected on the same basis. Boys and girls in the Junior High School want music that makes them feel grown up, not music that seems to them suitable for little children. They should have music that treats of mature themes. The treatment should be simple and readily understood but should be adult sentiments expressed as they feel adults would express them.

There is no music too good for the school boy or girl. There may be music too mature or too difficult. But the teacher who assumes that young people can appreciate and enjoy good music will soon command respect. The teacher who caters to the rowdy element by giving them the popular music which they often ask for is quite likely to find it difficult to turn to any other kind of material.

Music, first of all, should be a means for self-expression for our young people. There is no better time than during the Junior High School days to learn that music may say the deepest, most lofty and the most beautiful thing that hearts contain. And these young people do think and feel beautiful things. It is the province of the music teacher to enable them through singing to give utterance to their finest thoughts and feelings.

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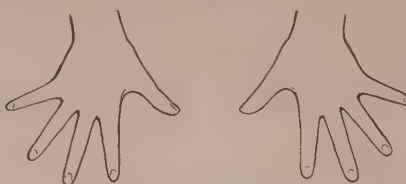
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## Wrong Fingers Will Never Be Used After This Stunt

By LARELDA BREISTER

BILLY—this is *Correct Finger Week*. Here are two hands drawn.



As I point to a finger put up the corresponding one on your hand and tell me

the number as well as the hand it is on. Fine! Now, when you get home see if you can draw your hands life-size and number the fingers. When you come the next time I am going to paste little squares of adhesive tape on each finger not used correctly, with the proper number written on it with red ink. When your friends ask you the reason for the tape, you will have to tell them you did not know the number of that finger. You wouldn't want to do that, would you?

## Master Stars

By ANNETTE M. LINGELBACH

THE NAMES of the old masters are oftentimes difficult for the young child to pronounce and, consequently, to remember. A way of eliminating this difficulty is to paste a picture of the master in the pupil's book as a reward for a good lesson, instead of the usual gold star. The teacher

might also tell the child beforehand what master's picture is to be used as a lesson reward so that he may review his biography and standing in the musical world. Thus both good lessons and a knowledge of musical history are encouraged, as the faces of the composers become familiar.

## MUSICAL BOOKS REVIEWED

### Borodin, the Man and His Music

By GERALD E. H. ABRAHAM

This is an interesting study of Alexander Borodin and a book disclosing no such faults as prejudice, illogicality, or mannerisms. Writing in a pleasing manner Mr. Abraham first outlines the fascinating growth of Russian music from the pioneer days of Glinka down to the present time; then he carefully allocates the position which Borodin occupied in the mighty "Koutchka" and proceeds to trace the influence which, in common with other Neo-Russians, this composer exerted.

What a marvelous group they were—Balkireff and Borodin, Cui and Moussorgsky, and Rimsky-Korsakoff! The world of music would indeed be the poorer without Boris Godunoff, Schcherazade, Prince Igor, Sadko and the Steppenskizze, and all the other marvelous works that came from their pens.

The analyses of the more important compositions by Borodin are skillful and informative. Particular attention is paid to the first and second symphonies and the Steppenskizze.

Some of Mr. Abraham's readers may disagree with certain statements he makes regarding Rimsky-Korsakoff. However, there is unusually little in the book as a whole to which exception could be taken. Its passing estimate of Stravinsky and Scriabin merits careful attention.

Cover: Cloth. Pages: 205. Publisher: Reeves. Price: \$3.00.

### Cycles of Taste

By FRANK P. CHAMBERS

Music, though the most recent offspring of Mother Art, may still be traced through many hundreds of years down past the Greek civilization where it was one of the contributing factors in making that people great in the eyes of the modern world. Of the Greek arts much is known. But a natural curiosity as to the attitude of Greek artists and Greek audiences toward their music, sculpturing and painting has been stifled, as often as not, with careless surmises and unfounded suppositions.

A book such as "Cycles of Taste" which places before the eyes direct statements from ancient Greek writers conveying their attitude toward art and music is therefore invaluable. For, by presenting facts as to Greek life and sentiment and illustrating what attitude regarding aesthetics then held sway, it gives a means of interpreting present-day tendencies in musical endeavor as well as of drawing some conclusions regarding the essential and permanent aspects of Art, irrespective of type or age.

Publishers: Harvard University Press. Price: \$2.00. Cloth bound: 139 pages.

### Rudiments of Music

By DR. ORLANDO A. MANSFIELD

Dr. Mansfield, the well-known English musicologist, author and composer, has briefly set forth in this modest work the elementary facts and definitions which all who

study music must know. He has "told the old, old story" with remarkable freshness and clarity, and with never a hint that the topic may have lost its pristine glamour for the author.

The various kinds of type used in Dr. Mansfield's book are wisely chosen and help greatly to emphasize the division of material.

Cover: Cloth. Pages: 119. Publisher: Paxton. Price: \$1.00.

Artistic Ideals. By Daniel Gregory Mason. Cloth bound; two hundred and one pages. W. Norton and Co., Inc., publishers. Price: \$2.50.

We are eager to absorb this book page after page, yet we are almost afraid to reach the end. For we know that the matter-of-fact world will then exert the same old pressure and we shall be only a little more able to withstand it. But thank goodness a more book can help even that little! White pages could not do it! Black print could not do it! Linked words or pretty phrases could not do it! But a Daniel Gregory Mason telling his friends all over the United States what to fight for and what to fight against can do it and does do it under the chapter heads, "Independence, Spontaneity, Workmanship, Originality, Universality and Fellowship." In a list of sixteen books compiled by the National Music Week Committee such as "would quicken the average person's musical perceptions" five were by Mr. Mason. We do not wonder at the choice.

If we start to jot down all the quotable sayings, those of the author as well as those of others who are admitted to the discussion—such as William James, R. W. Emerson, George Santayana, James Harvey Robinson and G. Bernard Shaw—we shall find ourselves in the rather ridiculous position of writing down the whole book word for word. Better, perhaps, buy a copy and have it thenceforth on our desk shelf, a handy guide-book to success in its truest and noblest sense.

### The Borderland of Music and Psychology

By FRANK HOWES

In this we have a helpful and stimulating volume by one who has made a name among the younger school of musical critics. There is a certain charm in the style which leads one to read on and to get something of pleasure out of pursuing topics usually falling under the head of the technical. "Audiences, Performers, and Their Cooperation," "Emotion in Music" and "Rhythm" are some of the themes held up for examination. The chapter on "Rhythm" is worth the price of the book; not that it sets out to solve the intricacies of rhythm for the executive musician, but that it takes that broader view and tells why the fundamental rhythm of a composition establishes itself and becomes a psychological key to its proper interpretation. "Applause," "Inspiration" and "Taste" are treated with facility and insight. A book for both the reader and the student.

Cover: Cloth. Pages: 244; indexed. Publisher: Oxford University Press, American Branch. Price: \$2.25.

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# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



## ?? ASK ANOTHER ???

1. What was the nationality of Beethoven?
2. Who wrote the Christmas Oratorio?
3. When was Wagner born?
4. If a scale has three sharps what is the leading tone of its relative minor?
5. How many thirty-second notes equal dotted eighth?
6. What scales have a double sharp for leading tone?
7. Is the bassoon a wood-wind or brass instrument?
8. What is meant by *molto meno mosso*?
9. What is a carol?
10. What instrument is this?



## Piano Lessons

By ELIZABETH WINSLOW

take piano lessons  
And practice hard each day;  
But I've so many fingers  
They're always in the way.

My Third comes down in Thumb's place,  
And Thumb and Second fight;  
make so many blunders,  
I seldom get things right.

My Fourth and Fifth are weaklings  
And quite unfit for work;  
let if they are not playing,  
My teacher says I shirk.

My mother often sighs for  
An extra pair of hands,  
because her "growing children  
Do make such big demands."

But oh, if extra fingers  
Grew on my hand some night,  
then I'd have twenty fingers  
And never get things right!

## Schumann

Scenes from Childhood,  
Carnival scenes for piano,  
Hunting Song and Jolly Peasant,  
Upsoaring and Butterflies,  
Many melodious compositions,  
Album leaves,  
Novellets,  
Night pieces.

## Christmas Songs of the Nations

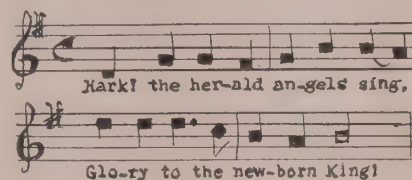
By MRS. PAUL J. LEACH

SINCE the first Christmas, when the angels sang "Glory to God in the Highest," music has been a vital part of this happy season. Schools, churches and homes should ring with the joyous Christmas songs. We must have as much music as possible throughout this season, as we then sing some of the most beautiful songs we have ever had written for our use and pleasure.

One of the oldest of our Christmas songs is "Adeste Fideles" or "Come, All Ye Faithful." The author of this beautiful song is unknown, but we do know that it dates from the seventeenth century. It was originally written and sung in Latin, but it has been translated since into various languages and may be found in the hymnals of many different denominations. The music is very rhythmical and may serve as a Christmas march.

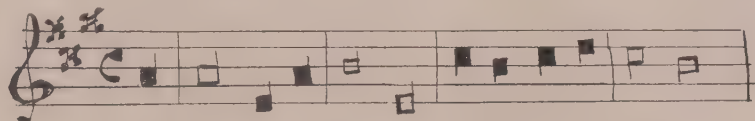
The French call Christmas "Noël," and their Christmas songs are always

in both words and music, expresses the joy of Christmas, is "Joy to the World."



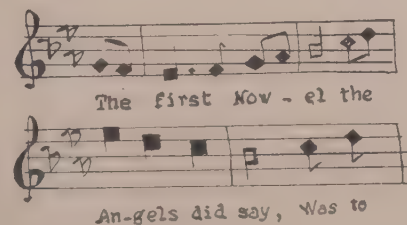
Isaac Watts, who wrote the words, is often called the "Father of English Hymnody."

Christmas has always been a specially happy day to the Germans, and many of our best loved Christmas songs are of German origin. There is one song which always comes to mind when we think of Christmas—"Silent Night." Both the words and music of this song are simple; but it is known, loved, and sung in many countries, and in many languages. There is a story that the words were written by



A - des - te Fi - de - les, Ae - ti tri - um - phan - tes,  
O come, all ye faithful, joy - ful and tri - um - phant,

spoken of as "noëls." The English spell the word "nowel," and call their songs "nowels." One of the loveliest of these is "The First Nowel." It is so old that no one knows exactly when it was written or whether it was originally French or English.



There are two beautiful Christmas hymns written by English poets and set to music by two of the world's great composers. The music of "While Shepherds Watched Their Flocks By Night" is by Handel. This tune is very appropriately known as "Christmas." The other well known composer of music for a Christmas hymn is Mendelssohn. He wrote the music for "Hark, the Herald Angels Sing." An English hymn, which,

the pastor of a small church in a little Bavarian village, when, looking out on the white, moon-lit snow, the words of this song came to his mind. He wrote them down on a scrap of paper and gave them to the church organist who wrote the music that night; and, on Christmas morning in 1818, this hymn was first sung at the Christmas services.

We in America have two well known Christmas songs to our credit: "It Came upon the Midnight Clear" and "O Little Town of Bethlehem." Two Massachusetts men, Edmund Sears and Richard Willis, wrote the words and music of the first. It was written in 1850 and is a great favorite in various churches to-day. The words of "O Little Town of Bethlehem" are by one of America's best known preachers, Phillips Brooks. It is said to have been written in the study of the fine old Holy Trinity Church of Philadelphia.

There are many other beautiful Christmas songs, too many even to attempt to mention them. These which are chosen as representative of the various countries appeal to all nations and peoples because they stress the real spirit of Christmas or Christ's birthday.

## The Gift of the Fairy Santa Claus

By STELLA WHITSON HOLMES

BETTY SAT beside her toy-box making two heaps of its contents. It was almost Christmas, and Betty was selecting some of her last year's toys to be given to the orphans' home. Betty looked out of the window. A soft, warm, silent snow was fast blanketing the lawn below. Soon Santa would come. He would find the toy-box almost empty and would leave more toys for the good little girl who divided with others.

Betty sat happily musing over the jolly holiday and did not hear the window as it slowly lifted. A tiny stamping of the snowdrift on the window-sill, and something small and red swung itself down in front of Betty.

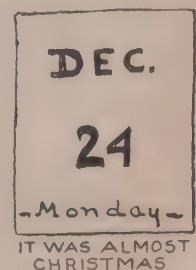
"Why, who are you?" cried Betty.

But she did not need to ask, for the little fike was a miniature Santa Claus scarcely twelve inches high. His red and white fur coat was trimmed in tiny sleigh-bells that tinkled as he bent to and fro putting the toys back into the box. And what do you think? They were not the ones that Betty meant to save, but the ones that were old and broken.

"I," said the sprite, "am the Fairy Santa Claus. Every year I visit the little children of Fairyland with my sleigh full of toys. I also visit the good children of Earth, who have found the Christmas Spirit."

"And what is that?" cried Betty.

"Love," jingled Santa, "and unselfish giving."



Betty was going to ask more about the Christmas Spirit, but she found herself alone. She jumped up, but no Santa was to be seen.

"Mother," said Betty at the dinner table, "What is unselfish giving? Is it giving something that you would like to have yourself?"

"That," spoke up Father, "is a very good definition of the spirit we should have at Christmas time."

When Betty went to practice that evening, she had a thought. Since the visit

(Continued on page 964)



# JUNIOR ETUDE—Continued



## Little Biographies for Club Meetings

No. 14

Chopin

OF ALL the great composers, Chopin is perhaps better known to pianists than any of the others, because he wrote almost entirely for the piano, and in this respect he is very different from the other great composers. He was a fine pianist himself, of course, and seemed to prefer to write for his chosen instrument rather than for orchestra or organ, or voices or string quartettes or any other form of music.

His father went from France to Poland and married a Polish woman, so Chopin was really half French and half Polish. Frederic Chopin was born in Poland in 1810. In his early life Poland was torn by wars and insurrections, and he left Poland when twenty-one years old and

posing; but his health was not good, and he made several trips to see if he could improve his health and strength. One of these trips was to the Island of Majorca in the Mediterranean Sea. He stayed there several years and wrote some of his finest music there. He died in 1849.

His compositions are, like his character, refined and delicate, combined with strong emotions and ardent feeling. He had a fondness for delicate detail, and for curved melodies combined with rich harmonies; but he lacked a deep feeling for "thematic development," which is stronger in the symphonic writers. He was a real lyric artist. He did much to develop the art of piano playing and was one of the first to discard the old method of playing, which was somewhat stiff, in favor of a much more elastic and supple manner which his delicate embellishments and lyric melodies required.

His compositions include twenty-five *Preludes*, nineteen *Nocturnes*, twenty-seven *Etudes*, four *Ballads*, four *Scherzos*, three *Impromptus*, fifty *Mazurkas*, three *Fantasias*, fifteen *Waltzes*; besides *Polonaises*, *Rondos*, *Sonatas* and a few songs. For orchestra he wrote two piano concertos and a few smaller works. All of his compositions are heard frequently at concerts, and all pianists include some of his compositions in their repertoires.

Some of his pieces are, of course, extremely difficult; but some that you can play at your club meetings are:

*Prelude Op. 28, No. 4.*

*Prelude Op. 28, No. 6.*

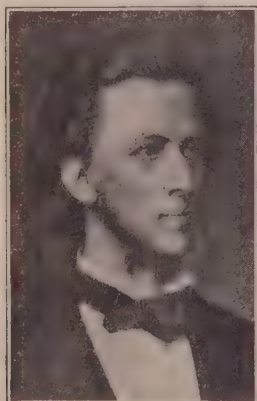
*Prelude Op. 28, No. 7.*

*Prelude Op. 28, No. 20.*

*Nocturne Op. 37, No. 1.*

*Nocturne Op. 15, No. 3.*

*Mazurka Op. 7, No. 1.*



1810—CHOPIN—1849

lived in several cities in Germany and then in Paris. At the age of nine he played in public a piano concerto with orchestra; and he is therefore a fine example of a child prodigy who remained a great artist all his life. Child prodigies do not always turn out so well, you know. As he grew older he played in public frequently; and the people found a great charm in him and in his art. He made many friends among the prominent musicians of his day, including Mendelssohn, Schumann, Liszt and Berlioz. He also taught, and spent much of his time com-



DEAR JUNIOR ETUDE:

We have organized a very interesting and educational club consisting of nine members of which three hold offices. It is called the "Keyboard Club"; and we have chosen black and white as our colors which are symbolic of the black and white keys on the piano. Our motto is "Practice Makes Perfect."

We meet twice a month. At our meetings some of the pupils play a selection, others talk about the life of some composer, while others recite little musical poems.

We are making scrapbooks in which we paste pictures of musical instruments and composers, besides clippings of various articles pertaining to music.

From your friend,  
ELENOKE ZIMPELMAN,  
Wisconsin.

DEAR JUNIOR ETUDE:

I and several of my friends have organized a musical club, but it does not seem to arouse much interest. Will some experienced club member please write and give us some suggestions?

From your friend,  
HELEN DOMIN (Age 15),  
225 Broad St.,  
Bridgewater, Massachusetts.

N. B. In this case the address is published so that some one may give Helen some ideas for her club. This is quite an unusual condition, as most of the Juniors find their clubs so very interesting.

## Gift of Fairy Santa Claus

(Continued from page 963)

of the Tiny Santa she had tried to think what she loved that she could give away for Christmas. Betty loved her piano, and her books, and her music teacher more than anything she had. No, she could not give away her music teacher, goodness knows! And she did hate to spare her piano; but—oh, she was thrilled! She would give the piano away as a Christmas gift. This was unselfish giving—the Christmas Spirit!

Betty did not stop to wonder to whom she could give her piano, because she knew Amy wanted a piano more than anything in the world, but her family could not afford to have one.

Betty was filled with the Christmas Spirit thinking how happy she could make poor Amy on Christmas.

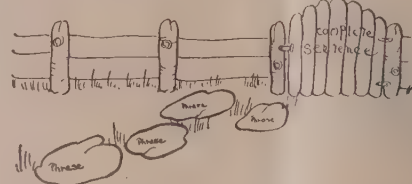
"Daddy," she cried, "I know what the Fairy Santa Claus meant. I'm going to give my piano away for Christmas—to Amy."

Father looked at Mother; they had never seen Betty so happy before. But behind the happiness, Betty's heart ached as she went to her practice and saw her piano with new eyes—now that it was going away. She felt sad because she was playing on it for the last time.

Christmas morning dawned cold and clear. Betty ran down the warm hall to the living-room. Around the glittering tree were beautiful dolls and toys, gay robes and slippers, and boxes of candy. But what was that in the corner where the piano had been? Why—it was another one—a beautiful baby grand—new and softly gleaming in the glow of Christmas candles. The polished ivory was cold under daring little fingers—but its touch was light. Betty found a card. Beneath a tiny Santa Claus had been written these words: "For a good little girl, who has found the true Christmas Spirit." And Betty's cup of happiness was full.

## Phrases

By MARY BLACK DILLER

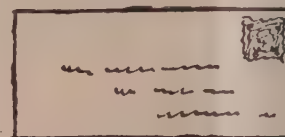


**T**ONES into a group are brought,  
To tell us of a music thought.

They cannot tell a thought alone.  
But each group is a stepping stone.

They are the stones which must be laid  
Before a sentence can be made.

The next time any person plays,  
See if you can tell a phrase.



DEAR JUNIOR ETUDE:

I have taken piano lessons for only two years. I stopped when I was twelve, because I could not get interested in practicing. Now, however, I do two or three hours a day, and love to "explore" the works of the masters.

Maybe this is a queer idea, but I have a "one-man" music club. That is, I am the only member. Out of THE ETUDE every month I cut pictures of composers and scenes from their lives; and some of the covers that have been pictures of composers I have framed and hung on my wall. The small pictures I paste on backgrounds, tell a few facts about their lives, and hang them up too. So you see my room is quite a gallery. But I enjoy it and find pleasure in having the masters for my friends.

From your friend,  
MARY YOERG (Age 14),

DEAR JUNIOR ETUDE:

I am writing to tell you about our recital. Louise Lynch and I gave a public recital last May and we each played eight solos. I am ten years old and Louise is nine. We have also played on several other public programs. I am practicing an hour and a half a day for a program that I shall give soon. My teacher says I have talent, so I am working hard, as I would like to be a concert pianist.

From your friend,  
THELMA DUNCAN (Age 10),  
Oklahoma.

## Answers to Ask Another

1. Beethoven was German.
2. Bach wrote the Christmas Oratorio.
3. Wagner was born in 1813.
4. E sharp.
5. Six.
6. G-sharp minor and D-sharp minor.
7. Wood-wind.
8. Very much less motion (much slower).
9. A carol is a happy Christmas hymn.
10. Kettle drum, properly called "tympani."

## JUNIOR ETUDE—Continued

## JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and latest original stories or essays and answers to puzzles.

Subject for story or essay this month—*"Care of the Piano."* Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

### History of Music (PRIZE WINNER)

ACCORDING to my imagination there is a beginning to music. Always there has been some sort of music. Even in the beginning, when God created the heavens and earth, there was music; for He placed the birds in the air, and one of the sweetest things to hear is a song from an eagle or wild canary.

Besides, we have instruments of many varieties for making music, and the ancient Egyptians probably had their own instruments. The first stringed instrument was the harp, used by the Hebrews. Later many other instruments were made, finally leading up to the piano. There are a great many varieties of instruments in the world today. The first piano was made about two hundred years ago. In my opinion there will always be music and, consequently, a story of music; but music will last as long as the world will last.

Walter F. Anderson (Age 13),  
Ohio.

### Musical Chops By E. MENDES

1—Use the last 3 letters of a musical instrument for the first of a 5 lettered word meaning late.  
2—Use the last 3 letters of a musical instrument for the first of a 5 lettered word of a bird.  
3—Use the last 3 letters of a musical instrument for the first of the 9 lettered word of a world hero.  
4—Use the last 3 letters of a musical instrument for the first of an 8 lettered word.  
5—Use the last 3 letters of a musical instrument for the first of a 5 lettered word, meaning trifling-small.

### Hands Alone

(For little Juniors)

By MARION BENSON MATTHEWS

Said Betty Rose to Mary Lou,  
"I wish that I could play like you.  
Your playing sounds so 'smooth and clear—  
The kind that people like to hear.  
I try to watch both staves at once  
(I fear you'll think me such a dunce)  
And soon my left hand falls behind;  
What can I do to make him mind?"

You're *not* a dunce," said Mary Lou,  
But there's one thing that you should  
do;  
Play slowly, with each hand alone,  
Attending well to time and tone.  
When many times you've played this  
way,  
Both hands together you may play;  
Then, Betty Rose, I'm sure you'll find  
That hand will never fall behind."

Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of December. Names of prize winners and their contributions will be published in the issue for March.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

### History of Music (PRIZE WINNER)

YEARS ago people of each different country had their own belief about the origin of music.

The Greeks believed that music was first played, by the little Greek god, Pan. However, they were mistaken; for music of some kind has been a part of the life of almost all races of men.

As people rose above being mere savages, the art of music became finer and finer. Each old nation had a music system of its own.

At first music was written with letters of the alphabet. Later shapes that looked something like our own may be found in the works of very old composers.

Guido d'Arezzo made the first real staff, and Franco of Cologne showed the first good way of marking time.

About 1300 great changes took place in the musical world. Instrumental music became more popular.

Between 1494 and 1694 music made big strides. Since then it has been enjoyed by all people.

Helen J. Michel (age 13),  
Mississippi.

### History of Music (PRIZE WINNER)

3,000 B. C. the Syrians and Egyptians had musical instruments, which is proved by stone carvings.

A few centuries before Christ the Greeks had music; the earliest piece was found on a fragment of stone at Delphi. It was a "Hymn to Apollo."

In 600 A. D. Pope Gregory established choristers' schools and wrote the Gregorian chants, among which is the Dohology.

Bach is the father of modern music in the classic school. He established the piano as it is now.

Beethoven, standing between the classic and romantic schools, was a great orchestral genius.

Schumann, Brahms and Schubert were the leaders in the romantic school.

The Italians were the leaders in opera, till Wagner of Germany became famous.

Many people are experimenting with new ideas in music, chiefly orchestrated jazz; but it remains to be seen whether it will have a place in the history of music.

Ernestine Warfel (age 12),  
Illinois

### Honorable Mention for September Essays

Lillian Scheck, Dorothy Nutt, Shirley Barnwell, Betty Murray, Madge Edmund, Bill Polk, Mildred Hadden, Alice Hamilton, Betty Bierhorst, Isabel Vigness, Marion Ellis, Margaret Lambert, Frances Shlras, Jeanette Gevo, Eleanor Green, Elizabeth Angle, Charlotte Wheeler, Alma Ann Bachman, Edith Hoyt, Betty Robinson, Eunice Hachspier, Tillie Epstein, Mabel L. Allen, Sara Thornton, Eva P. Thornton, Mary Dwyer, Vernal Marlow, Mary Henchal, Doris McKee, Arelio Jolly, Catherine Hilarity, Margaret Manswell, Marian Markman, Gertrude Witherwell, May Brecht, Caroline van Pelt, Johnson Simmons, Kathleen Crowley, Jamie Jeanetha Cornell.

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# Choirmaster's Guide

FOR THE MONTH OF FEBRUARY, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
THIRD	<b>PRELUDE</b> Organ: Andante Pastorale...Galbraith Piano: Longing...Ambrose Te Deum...Rathbun <b>ANTHEMS</b> (a) Guide Me, O Thou Great Jehovah...Geibel (b) Jesus, to Thy Table...Bartlett <b>OFFERTORY</b> The Lord is My Light...Ambrose (Duet for S. and T.) <b>POSTLUDE</b> Organ: Minuetto in G...Galbraith Piano: On the Holy Mount...Dvorak	<b>PRELUDE</b> Organ: Moonlight...Frysinger Piano: Sarabande...Ambrose Magnificat and Nunc Dimittis...Eastham <b>ANTHEMS</b> (a) Love of Jesus, All Divine...Potter (b) To Thee, O Dear, Dear Savior...Berwald <b>OFFERTORY</b> Abide With Me...Eville (A. solo) <b>POSTLUDE</b> Organ: Templars' March...Frysinger Piano: Promenade March...Frysinger
	<b>PRELUDE</b> Organ: Chanson Pastorale...Harris Piano: Farewell to the Piano...Beethoven-Sartorio <b>ANTHEMS</b> (a) Great is the Lord...Boex (b) They Who Seek the Throne of Grace...Campbell <b>OFFERTORY</b> Be Near Me, Father...Felton (T. solo) <b>POSTLUDE</b> Organ: Ceremonial March...Harris Piano: March of the Flowers...Harker	<b>PRELUDE</b> Organ: A Memory...Gillette Piano: Sweet Hour of Prayer...Bradbury-Martin <b>ANTHEMS</b> (a) Now the World...Handel-Barrell (b) I Lay My Sins on Jesus...Baines <b>OFFERTORY</b> Before the Cross...Jones (Duet for S. and A.) <b>POSTLUDE</b> Organ: Epilogue...Gillette Piano: Menuet...Beethoven-Burmeister
	<b>PRELUDE</b> Organ: Altar Flowers...Lacey Piano: Prelude Op. 28, No. 20...Chopin <b>ANTHEMS</b> (a) Heaven is Our Home...Campbell (b) God Be Merciful Unto Us...Baines <b>OFFERTORY</b> Bend Low, Dear Lord...Ruehsh (S. solo) <b>POSTLUDE</b> Organ: Elegy...Lacey Piano: Procession of the Sirdar...Ippolitow-Ivanow	<b>PRELUDE</b> Organ: Shepherd's Idyl...Geibel-Noelsch Piano: Melody at Twilight...Martin <b>ANTHEMS</b> (a) O Jesus, Thou Art Standing...Barrell (b) Holiest, Breathe an Evening Blessing...Barrell <b>OFFERTORY</b> Before Thy Throne...Neidlinger (B. solo) <b>POSTLUDE</b> Organ: At Eventide...Geibel-Mansfield Piano: Triumphal March...Jensen
SEVENTEENTH	<b>PRELUDE</b> Andante Religioso...Thome-Hartmann (Violin, with Organ or Piano) <b>ANTHEMS</b> (a) O Come and Mourn...Barnes (b) A Prayer...Engelmann <b>OFFERTORY</b> Bow Down Thy Ear...Williams (S. solo) <b>POSTLUDE</b> Organ: Marche Moderne...Lemare Piano: Minuet...Bolzoni	<b>PRELUDE</b> Organ: Nocturne in E-flat...Chopin-Lemare Piano: Distant Chimes...Bohm <b>ANTHEMS</b> (a) Come Unto Me...Galbraith (b) Be Thou My Guide...Dale <b>OFFERTORY</b> Romance...Tchaikowsky (Violin, with Organ or Piano) <b>POSTLUDE</b> Organ: Polonaise Militaire...Chopin-Gaul Piano: Allegretto (7th Symphony)...Beethoven (4 hands)
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## EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

### Christmas Bells, by A. Seidel



some of that joy into your playing of this composition.

### Time Flies, by W. P. Mero

Mr. Mero has very kindly adapted one of Frederic Chopin's most noted waltzes—nicknamed the "Minute Waltz," because its playing is supposed to take only one minute—for younger pianists. How nice the melody sounds in the left hand! You must try to make it "sing," by striking the notes decisively and by joining them in a smooth "legato" way.

All of you know who Frederic Chopin was, but there are lots and lots of interesting things about him in another column of the JUNIOR ETUDE this month, and we advise you to read that account.

His name is pronounced something like this: SHO-PAN.

### Robin Sings a Song, by Mathilde Bilbro



Last month you all enjoyed Miss Bilbro's *Musical of the Rain*, which is quite one of the nicest children's pieces that we have ever seen. This month she tells about something a little more cheerful—the warbling of a beautiful Robin redbreast high up in the tree-top.

The only hard measures in this composition are 9-10 and 19-22. In these the right hand is kept very busy indeed, and unless it knows just what notes it has to play, it is very likely to make mistakes. Try practicing the right-hand alone, and then when it "knows its job" it will not be bothered by what the left hand does.

Do you play by jerks—first slow, then fast, then slow, and so forth? Some children do this, and it sounds very badly indeed. If you are one of this number, do all you can to keep playing at a steady tempo (in steady time).

### A Sleighride Party, by Theodora Dutton

There are quite a number of expression marks in this jolly piece—among others, slurs, staccato marks, and pressure marks. If you cannot remember what they all mean, ask your teacher to tell you. *Vivace non troppo* says not to play too fast.

In the eighteenth measure the G-sharp comes as a surprise to us all. There is no G-sharp in the scale of C, is there? So we must now be in the scale of A minor, which has the same signature as C (no sharps or flats).

### Flower Waltz, by H. P. Hopkins

This is a pretty affair, this easy waltz in C, and your only care will be not to play the accompaniment too loud. The accompaniment is in the left hand in the first section of the piece (first 16 measures); in the next section (8 measures) it is in the right hand; and then, as the first section is repeated, it returns to the left hand.

*Melodia* means "melody." Mr. Hopkins inserted this word so that you would understand that the left hand has the melody beginning with measure seventeen. However, we are sure that most of you can tell that this is so, without his instruction.

### Pride of the Regiment, by C. C. Crammond



*Pride of the Regiment* is a decidedly tuneful march, which you are bound to like. It has three parts, or sections, and the third is called—as usual—the trio. This is in F, and gives that lazy *so-condo* player something to do besides playing chords.

You know what *Allegro* and *Marcato* mean, do you not? These words are used such a great deal that we must understand them.

## MASTER DISCS

(Continued from page 922)

are worthy of mention, because of their estimable interpretations. The first is the *B Flat Trio for Piano, Violin and Cello* played by Myra Hess, Yelley d'Arányi and Felix Salmond (Columbia set No. 91). The second is the "Unfinished Symphony" played by the Cleveland Orchestra conducted by Sokoloff (Brunswick set No. 12). The third is the *String Quartet in D Minor*, known as the "Death and the Maiden" Quartet because of the variations of the second movement, which are based on Schubert's song of the same name. It is interpreted by the Budapest String Quartet (Victor set No. M34). Music-lovers who have not already purchased these works should compare the different versions in existence before buying, as each one is worthy of individual praise. Personal discrimination in such matters will inevitably make the interpretation purchased doubly pleasurable.

ETUDE wishes to recommend several records which are meritoriously performed and recorded. These are the *Pre-ludes* to the second and third acts of Dukas' "Ariane and Blue Beard," which can be heard on Victor disc number 59017, effectively played by a French Symphony under Piero Coppola. Grainger's Morris' Dance, *Shepherd's Hey* coupled with Pierné's musical trifle, *The School of the Little Fawns*, is well recorded on Brunswick disc number 15181. It is played by the Cleveland Orchestra; and the ballet music from Gluck's "Orfeo" is delightfully rendered by Leo Blech and the State

Opera Orchestra on Victor disc No. 59019.

## Answers to Can You Tell?

GROUP No. 19

SEE PAGE 906 THIS ISSUE

1. Operas.
2. Between the sixth and seventh degrees of its scale.
3. Baton.
4. Dvořák's "From the New World" Symphony.
5. John Luther Long, American author and playwright.
6. Handel.
7. An assembly of Welsh bards, minstrels and *literati*, for competitions in harping, singing, poetry and oratory.
8. Six.
9. Dan, K. Emmett, a black-face minstrel, born at Mt. Vernon, Ohio, who had not visited the South at the time of writing the song.
10. Short line placed above and below the staff to accommodate pitches beyond its compass.

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## DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS



# ROBIN SINGS A SONG

No 2, from a set  
"There's Music Everywhere"

One day when I was resting  
Beneath a forest tree,  
There came a tiny twitter  
From high up over me.  
A soft little musical twitter,  
A gay litte pitter - pit - pitter,  
A sweetly chirping chitter -  
A Robin in that tree!

Moderato

MATHILDE BILBRO

And the song he sang went some-thing like this:

*p più lento*

*rit.*

*poco cresc.*

*f*

*p*

*pp*

# TIME FLIES!

## VALSETTE

Theme from Chopin's "MINUTE WALTZ"

W. P. MER

See the Junior Etude in this issue. Grade 2

M.M.  $\text{♩} = 72$

*mf* *p dolce* *mf cantando*

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# PRIDE OF THE REGIMENT

## SECONDO

C. C. CRAMMOND, Op. 14

In true military style. Like a band.

Allegro M.M.  $\text{♩} = 144$

*f* *mf* *ff* *Fine* *TRIO* *D.C.*

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# A SLEIGHRIDE PARTY

Jingle, jangle-ting-a-ling!  
Tingle, tangle-ring a ling!  
O, but won't the food taste fine and hot, when we get there!  
Turkey, fixings, chicken-pie,  
Cake, ice-cream, nuts, cheese—O, my!  
I'd rather go to a Christmas party than 'most anywhere!

THEODORA DUTTON

Grade 2

Vivace non troppo M.M. ♩ = 108

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# PRIDE OF THE REGIMENT

PRIMO

C. C. CRAMMOND, Op. 143

Allegro M.M. ♩ = 144

TRIO

D.C.

## FLOWER WALTZ

Waltz tempo M.M. ♩ = 144

H. P. HOPKINS, Op. 125, No. 2

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T=Triangle B=Bells D=Drum  
C=Castanets R-S=Tambourine

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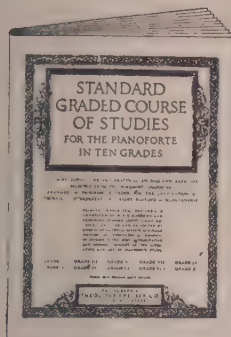
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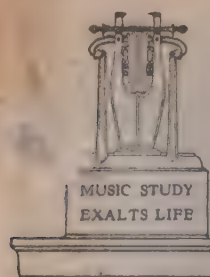
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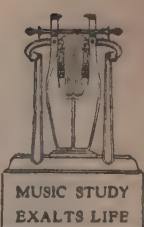
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# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



## CHRISTMAS GIFTS FOR MUSICAL FOLK

Each year we offer special holiday prices on music publications that are suitable for gifts, not because we hope to urge upon anyone the substitution of a nominally priced music album for a beautiful necklace or some handsome piece of jewelry for Mother, Sister or Daughter, but because we have found that in addition to a "breath taking" gift many love to add what might be termed "stocking fillers." Others who are music students or accomplished musicians often are fortunate enough to receive money gifts at the Christmas season, and to enable them to get greater value in their desire to obtain with that money some music works, in which they would find great joy in possessing, we make these special holiday prices.

It is encouraging to the young student when music teachers, parents or others demonstrate an interest in the child's musical studies through the presentation of some album or musical literature book. Many such suitable gifts will be found in our Annual Holiday Offer, a complete copy of which will be sent to anyone requesting it. Some of the more popular numbers upon this Holiday Offer will be found brought to attention in the advertising pages in this issue.

The Holiday Offer also includes many works suitable as gifts to the average music teacher, music lover or professional musician.

Make it a point this year to show a musical thought for the musical by utilizing, through the fullest money-saving possibilities, the special price offers in the Annual Holiday Offer of the THEODORE PRESSER CO.

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## MERRY, MERRY CHRISTMAS TO YOU, OUR BEST OF FRIENDS

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With gratitude in our hearts for our rich blessings and a pledge of friendship to all of our wonderful co-workers in the home, the studio and the class room, we reach out in spirit everywhere to clasp your hands and shout, as though you were crossing our threshold on a sparkling, frosty, cheery Christmas morning—A Hearty Welcome and A Merry, Merry Christmas to You—Our Best of Friends.

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The special introductory price in advance of publication for the instrumental parts is 15 cents each, postpaid, and of the piano part, 30 cents, postpaid.

## MUSIC FOR CHRISTMAS

By this time most choir leaders have rehearsals well under way for the Christmas program, particularly where the presentation of a cantata or some ambitious anthems is planned. There are cases where a quartet choir may not have made the selection for this year's program, and possibly some larger choirs have not begun rehearsing. We are prepared to be of service in such instances and a request from the customer for copies of samples will be taken care of promptly and if received at once the delivery will probably avoid the delays incident to the usual holiday congestion of the mails.

New anthems which have proved successful are: *Twas Long Ago*, by H. Hopkins, 12 cents; *The Angels' Christmas Message*, by Philip Greely, 12 cents; *Cradle for Jesus*, by Ernest A. Dicks, 12 cents; and *Holy Babe*, by Cuthbert Harris, 12 cents.

The introduction of a vocal solo by way of contrast in the Christmas program is usually quite effective. There are many splendid numbers for this purpose among the more recent may be mentioned *There's a Song in the Air*, by Ambrose, 50 cents, a beautiful solo for soprano or alto; also *And the Angel Said*, by Graham, 40 cents, published in two keys, one for high and the other for low voice.

Then there are many excellent pipe organ numbers suitable for Christmas, and some attractive piano arrangements, too.

We will gladly send samples of reasonably priced Christmas Services, consisting of readings, recitations, anthems and solos for the Sunday School or for Sunday School and Choir combined.

Possibly you are planning a Christmas school or community entertainment? For this you may wish to use an operetta, toy symphony or some clever little music recitations?

All of the material mentioned in the foregoing suggestions is listed in our folder entitled "Christmas Music." We will gladly send a copy of this folder to anyone requesting it.

## SIX STUDY PIECES

FOR THE LEFT HAND ALONE

By FRANCESCO BERGER

Francesco Berger, the Dean of all piano teachers, has an interesting musical lineage. He was a pupil of Moscheles, who in turn was a pupil of Beethoven. A thing that he may say or do in a musical way has authority back of it. His new study pieces for the left hand are of intermediate grade and the practice of them will certainly lead to the strengthening and development of the hand, besides broadening the musical intelligence.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

## ALGERIAN DANCES

SUITE FOR THE PIANOFORTE

By R. S. STOUGHTON

Originally designed as the musical settings for a series of Oriental terpsichorean novelties presented by the famous danseuse, Ruth St. Denis, these unique piano numbers are most attractive from a rhythmic and melodic standpoint. They are not overly difficult to play and should prove invaluable to the motion picture pianist and splendid recreation material for the advanced piano student. This suite is being prepared for publication and copies may be ordered at the special advance price, 60 cents a copy, postpaid.

Desire of knowledge, like the thirst of riches, increases with the acquisition of it.

—Sterne

## TUNES FOR LITTLE FOLKS

FOR THE PIANOFORTE

By M. L. PRESTON

This little book represents about the best grade work that Mrs. Preston has done, and may be used to supplement beginners' course or instruction book. Little pieces start out from Middle C, working through the five-finger position developing musicianship by degrees. They are all extremely tuneful, which might be expected of Mrs. Preston. The special introductory price in advance of publication is 85 cents per copy, postpaid.

## STORIES TO SING TO

EASY, EFFECTIVE AND INTERESTING METHOD OF DEVELOPING THE SENSE OF PITCH IN YOUNG CHILDREN

By GLADYS TAYLOR

The *Stories To Sing To* are entitled, *The Snow Cat* and *Ding-Dong*. By reciting the stories, and singing the illustration, the child is intended that the sense of pitch shall be developed. Some children are unable to reproduce a mere sound at definite pitch, but if that sound is translated into the cry of an animal, the correct pitch is then obtained. This gives the general idea.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

## STUDIES IN MUSICIANSHIP

SELECT STUDIES FOR THE PIANOFORTE

By STEPHEN HELLER

BOOKS TWO, THREE AND FOUR

Edited by ISIDOR PHILIPP

Now that Book One of this series has been placed on the market, the work of comparing the remaining volumes is going forward. M. Philipp, whose authoritative studies on piano technique have been a source of instruction to many readers of *LE ETUDE*, is the foremost living pupil of Stephen Heller and this comprehensive volume work is a tribute of the famous Professor of the *Paris Conservatoire* to his illustrious master. Every teacher will value the value to the piano student of Heller Studies in the development of musicianship. To have the very best of studies arranged, annotated and edited, as has been done in these volumes, is a real boon to the teacher. Although Book One is now obtainable only at the regular market price, Book Two, Three and Four may still be ordered for a limited time at the special advance of publication cash price, 60 cents each.

## BOOK OF TRIOS

FOR PIANO, VIOLIN AND 'CELLO

This book is planned for the instruction and edification of those who wish to practice ensemble music, but who are not yet ready for the classic and modern trios in chamber music style. These are special arrangements of some of the finest numbers in our catalog together with some new numbers by modern writers which are not to be found in any other collection. They are all exceedingly effective and playable.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

## TO A KATYDID

CANTATA FOR CHILDREN'S CHORUS

By CARL BUSCH

This is a musical setting of the well-known poem by Oliver Wendell Holmes. It is a musical effort entirely and not to be sung in costume or with action. It is written for a two-part chorus with considerable independence in the voices and by introduction of an alto part, it may be turned into a three-part chorus. This cantata will serve as a splendid exhibition piece displaying the general proficiency and attainments of the school chorus.

The special introductory price in advance of publication is 80 cents per copy, postpaid.

## NECESSARY JINGLES

FOR THE PIANOFORTE

By BLANCHE FOX STEENMAN

The author of this work is eminently fitted to write such an interesting book for tiny tots. She has made a special study of the musical training of children and in this little folio, each technical problem is cleverly and tunefully worked out with appropriate verses and pen drawings, which appeal to the child's imagination. The necessary jingles are: Independence of Fingers; Thumb Preparation for Scales; Key Grouping in Scales; Fingering of Scales; Triads and Arpeggios (Crossing Hands); Wrist Work; Chromatic Scale.

The advance of publication cash price is thirty cents a copy postpaid.

## BLUE RIDGE IDYLS

SUITE FOR PIANOFORTE

By LILY STRICKLAND

Most of our readers are familiar with the popular novels, the scenes of which were laid in this interesting section of our country. The characters presented are usually true to life and their habits and customs faithfully portrayed. Would you know something of the music of these interesting people? The author of this piano suite, herself a native of the South, is eminently qualified to write in this vein and in *Blue Ridge Idyls*, the latest contribution from her prolific pen, she presents a work that will appeal to every pianist. These compositions are not difficult; the average student in the upper intermediate grades will easily master them. As recital numbers they merit consideration, especially where decided novelty is desired. While preparing this suite for publication we have placed upon it a special advance price of 60 cents, which will be withdrawn immediately the book is placed on the market.

## CLASSIC AND MODERN BAND AND ORCHESTRA COLLECTION

By JOSEPH E. MADDY AND WILFRED WILSON

The rapid rise of the band and orchestra movement in our public schools has led to an increasing demand for musical material suitable to be played by school organizations. In particular, as these develop, more advanced music is desirable, music which without being too difficult will be brilliant and satisfying. This is the aim of the new collection by Messrs. Maddy and Wilson. These gentlemen are so well known in public school music that they need no further introduction. They have in preparation a very remarkable collection which will be suitable both for band and for orchestra.

The special introductory price in advance of publication for the instrumental parts, either for band or orchestra, will be 25 cents each, postpaid; the piano accompaniment to the orchestral version, 40 cents, postpaid.

## THE SHEPHERD

MUSICAL PLAY FOR CHILDREN

By MATHILDE BILBRO

This is a lively little work based upon two of Aesop's Fables. That the music is by Mathilde Bilbro is a guarantee of its excellence and suitability. It is a work which is very easy of production, the entire performance taking about one hour and one-half.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

## THE PIRATE'S UMBRELLA

OPERAETTA FOR BOYS

By MRS. R. R. FORMAN

This is one of the best productions for boys that we have ever seen. To begin with, the plot tells a good story, then the dialogue is extremely interesting and witty and the music is full of snap and go. Almost any group of boys will enjoy rehearsing and producing this work.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

## PIANO PIECES FOR BOYS

Because the red-blooded, American boy does not enjoy any pieces with titles and sentiments such as "Dollie's Asleep", "Little Mother" or other juvenile feminine touches, teachers always have found it necessary to seek out special numbers for boy pupils, in fact the demand along this line is so strong that we are to issue a book of piano pieces for boys.

Even in early youth the masculine love of the picturesque, ruggedness, the heroic and the lively is noticeable. Pieces having these qualities told in strong rhythms and attractive melodies will be included in this book. It will do any boy in the second and third year of study good to have this volume as none of the pieces will be beyond the third grade, many as easy as the second grade. The advance of publication cash price is 35 cents a copy, postpaid.

## VIOLIN, CELLO AND BASS PARTS TO LEHRER'S ENSEMBLE METHOD

By WILL H. BRYANT

The giant strides made in the school orchestra field the past few years have produced a demand for easy, rapid methods of instruction for the various instruments. Particularly is this true of the string section. When Mr. Lehrer's *Ensemble Method* appeared, with each exercise arranged for three-part playing by the violins, leaders and supervisors eagerly adopted it, and so great has become its popularity and so many requests received for them, that Mr. Bryant has arranged parts for the viola, cello and bass to accompany the violin sections. These will give the leader sufficient elementary ensemble material for the entire string orchestra and should prove, not only useful, but an economy. In advance of publication these three new parts may be ordered at the special price of 35 cents each. The *Ensemble Method* contains the three violin parts in score and is priced at \$1.25.

## HOW TO MASTER THE VIOLIN

By FREDERICK E. HAHN

This book, by one of America's best-known violin pedagogues, gives promise of being a most unusual work. It is the result and contains the experience of many years spent in the concert and teaching profession. Mr. Frederick E. Hahn has been one of the most successful of American violin teachers; not only in the number of students taught but in their subsequent accomplishments. The book is in no sense an instruction book. It is much more, for in it Mr. Hahn lays down all the rules and prescriptions for successful violin mastery. It contains illustrations and diagrams explaining the difficulties in many of the standard selections in violin literature. The number of orders received for this book since its recent announcement testifies to the demand for a volume of this kind.

The special introductory price in advance of publication is \$1.00 per copy, postpaid.

## LIGHT OPERA PRODUCTION

FOR SCHOOL AND COMMUNITY

By GWYNNE BURROWS

This is a practical and valuable work, a copy of which should be in the hands of everyone who is interested in the production of light opera or musical plays. It is intensely practical in character and readily understood. The subjects covered in the various chapters are: *The Spirit of Light Opera Production*, *Selection of an Opera*, *Mounting the Production*, *Directing and Rehearsing*, *Financing and Publicity*, *Recommended List of Productions*, *Light Opera Terminology*, *Stage Deportment*, *The Art of the Theatre*.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

(Continued on page 974)

## WORLD OF MUSIC

(Continued from page 895)

THE NATIONAL ASSOCIATION OF ORGANISTS met at Portland, Maine, from August twenty-eighth to thirty-first. The association now has a membership numbering fourteen hundred. There were ardent discussions of subjects of interest to the organist; they were given by such well-known players as Alexander McCurdy, Jr., Charles Peaker (representing the Canadian College of Organists), Dr. Mauro-Cottone, Charles Raymond Cronham, Mrs. Charlotte Mathewson Lockwood, Adolph Steuter and Henry S. Fry. At the closing banquet the principal speaker was Mr. Cyrus H. K. Curtis, donor of the great Portland Municipal Organ.

THE "VIOLINISTA," an adaptation to the violin of the same principles used in the player-piano, was exhibited some time ago in a recital in Paris. It is the invention of two French engineers, Gabriel Boreau and Emile Aubry.

JOAQUIN NIN, the eminent Cuban pianist-composer and musicologist, has been made Commander of the Order of Isabella the Catholic, for distinguished services rendered to Spanish music. He has also been a strong protagonist of the music of France.

A NATION-WIDE STUDY OF COMMUNITY MUSIC ACTIVITIES has been undertaken by the Playground and Recreation Association of America. The investigations will form a basis for field service in cooperation with other organizations having a similar purpose. The ultimate aim is "to provide opportunities for everyone to find as much delight and nourishment of spirit as he or she can through music, especially through actually participating in it."

THE PHILHARMONIC-SYMPHONY SOCIETY of New York, formed by the merging of the formerly two great organizations, began its season on the evening of October fourth, with Schubert's "Symphony in C" as the major offering of the program. With one hundred and nine musicians in the personnel, Mr. Mengelberg conducted on the opening night and other performances to the fourteenth; then Walter Damrosch was on the conductor's dais from the fifteenth to the twenty-ninth, after which Mr. Mengelberg began a second series.

A SERIES OF "SUMPTUOUS SONG FESTIVALS," organized by the Press Association in collaboration with the Symphony Orchestra, was given during the last summer in the municipal gardens at Valencia, Spain. Rare spectacles and admirable concerts succeeded each other.

## COMPETITIONS

THE HOLLYWOOD BOWL ASSOCIATION offers a prize of one thousand dollars for a suite for symphony orchestra, requiring not more than fifteen minutes in performance. The contest closes February 1, 1929; and full particulars may be had from the Hollywood Bowl Association, 7046 Hollywood Boulevard, Hollywood, California.

THE LORENZ ANTHEM COMPETITION, with prizes aggregating one thousand dollars, is announced and will close February 1, 1929. Full particulars are to be had from the Lorenz Publishing Company, Dayton, Ohio.

A ONE HUNDRED DOLLAR PRIZE is offered for a "State Song" for Florida. The contest closes January 15, 1929; and full particulars may be had from Mrs. Ed. R. Bentley, 901 Marble Arcade Building, Lakeland, Florida.

SIX THOUSAND DOLLARS IN PRIZES for a new National Anthem are made available by Florence Brooks-Aten, founder of the Brooks-Bright Foundation for the promotion of international understanding. The competition closes February 1, 1929. Particulars from the National Anthem Competition, Room 2017, 342 Madison Avenue, New York City.

THE PRIZE OF ONE THOUSAND DOLLARS, offered by Alfred Seligberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

A PRIZE OF \$1,000 is offered by the National Federation of Music Clubs for a composition in any form for solo piano with orchestra, to take fifteen to forty-five minutes in performance. Particulars may be had from Mrs. T. C. Donovan, 1633 Shady Avenue, Pittsburgh, Pennsylvania.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars for a quintet for flute, oboe, clarinet, bassoon and French horn, or for piano and four wind instruments, is open to composers of all nationalities. Also another prize of \$500 is offered for a suite or similarly extended composition for two pianos (two players), open only to composers who are citizens of the United States. The competition closes April 15, 1929. Particulars from the Chief of the Music Division, Library of Congress, Washington, D. C.



### THE PRESSER PERSONNEL

Introducing our patrons to the highly trained members of our staff who serve them daily.

Henry Albert Lang is one of the distinguished members of the Editorial Staff of the Theodore Presser Co. Much might be said about his work in connection with the many music manuscripts considered or put through for publication, but in this short space it is more due that his musical achievements be mentioned.

He was born of German parents in New Orleans, La., perfected his musical talents at the Royal Conservatory of Music, Stuttgart, studying piano with Lebert and Pruckner (pupil of Liszt) and composition with Faisst and Lachner. Later he taught at the Conservatoire in Riga, Koenigsburg and Karlsruhe.

He first gained enviable recognition as an accompanist and as a concert pianist in tours of Germany and, as early as 1882, attracted no little attention with his compositions. Some of his sonatas, symphonies and suites for orchestra and his chamber music works have won flattering acceptance in Europe and this country. The Symphony Orchestras of Philadelphia, Chicago, Minneapolis and elsewhere have performed his larger works. Numerous prizes for musical compositions have been awarded Mr. Lang and he also has been honored with the degree of "Doctor of Music."

He has been a Philadelphian for the past 30 years or more and in those years he frequently accepted commissions to edit works going into our catalog. It is an achievement that we have been able to claim him as a member of our staff in recent years.

### SOLDIERS OF CHRIST

SACRED CANTATA

By PHILIP GREELY

This new work is on the press and copies should be ready in a very short time. It is an excellent cantata for special production of any musical church service. While brilliant and telling in effect, it is not difficult. The well-known hymn *Onward Christian Soldiers* is introduced in a masterly way.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

### SONATINA FOR THE ORGAN

By JAMES H. ROGERS

We like this number about as well as Mr. Rogers' *Miniature Suite* which is of nearly the same difficulty, and this is saying a great deal, because the *Miniature Suite* has proven very successful. The *Finale* to this work is especially effective. It is called *Carillons* and it is in the style of a *Toccata*.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

### CONCERTINOS No. 1 AND No. 2

VIOLIN AND PIANO

By F. SEITZ

These two concertinos have come to be considered a very necessary part of the young violinist's training. They furnish an excellent introduction into the larger forms of violin literature. *Number 1 in D, opus 15*, gives very fine practice for one just becoming familiar with the third position; while *Number 2 in G, opus 13*, may be played by the pupil who is still in first position. These numbers when well played are very satisfactory as solos for student's

recitals. Our new editions, which will soon be ready, are being prepared with the utmost care. The advance of publication cash price is thirty-five cents for each volume, sixty cents for both, postpaid.

### ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Our Editorial and Mechanical Departments are preparing for publication the works mentioned in the foregoing paragraphs and as soon as the work appears from the press it is placed on the market and the advance price withdrawn.

The following works are now off press and obtainable at regular prices. Teachers and active music workers may obtain these books for examination upon application.

*Italian Lakes*. Suite for the Pianoforte, by James Francis Cooke. Compositions inspired by beautiful Italian lake country. They are well within the ability of the student in the fourth grade and will make very attractive recital numbers. All have been published separately in sheet music form and it was the success with which they met that suggested their publication in book form. The volume will be quite attractive in appearance. Price, \$1.50.

*On Our Street*. Twelve Piano Pieces for Beginners by Allene K. Bixby. Have you a backward pupil among your beginners, one who "hates" to practice? Try this little book with such a pupil and you'll be delighted with the results, we feel certain. The author is a practical and experienced teacher of tiny tots. The price of *On Our Street* is 75 cents.

*Priscilla's Week*. Seven First Grade Pieces for the Piano, by Mathilde Bilbro. When this set appeared from month to month in *THE ETUDE* it created a most favorable impression among piano teachers. Several of these pieces rank with the "best sellers" of the past year. They are little pieces with cute verses that the juvenile student can both play and sing. The entire set is now obtainable in book form at 75 cents.

*Second Year at the Piano*, by John M. Williams. For those teachers who have used Mr. Williams' *First Year at the Piano* this book needs no explanatory remarks. Naturally, it takes up the work where the first book ended. To those teachers who are not familiar with Mr. Williams' works we offer the suggestion that they procure both volumes for examination. The price of each volume is \$1.00.

*Unfinished Symphony*, Piano solo, by Franz Schubert. One of the best known of all the master orchestral works, this symphony lends itself readily to piano solo arrangement. The new edition has been carefully made and we feel certain it will bring pleasure to many pianists of moderate ability, who enjoy playing the best music. Price, 60 cents.

*Studies in Musicianship*, Book One, Selected Studies by Stephen Heller, edited by I. Philipp. We have just published the first book of the splendid compilation of Heller's studies made by the Professor of Pianoforte at the *Paris Conservatoire*. This work is to be published in four volumes and is a selection of the most

usable Heller studies, progressively arranged. The price of Book One is \$1.25.

### THE ETUDE MUSIC MAGAZINE NEW SUBSCRIPTION CONTEST

The contest is moving along smoothly. Musical friends all over the country are enthusiastically working for new subscriptions. Are you doing your part to spread *ETUDE* influence for the good of music and at the same time earn a splendid reward for your effort? Send one subscription a day. You will be surprised how they mount up. A subscription a day will drive the blues away at the close of the contest. Everyone rewarded. There are no blanks. Send post card for detailed information.

### MAGAZINE CATALOG

The new catalog combining all high-class publications with *THE ETUDE MUSIC MAGAZINE* at special prices is ready. Send post card for your copy. You can save a substantial sum by buying *THE ETUDE* combined with one or two other of your favorite magazines.

### WARNING

Beware of dishonest, so-called magazine agents. Daily receipt of complaints where our musical friends have been swindled prompts us again to warn all music lovers. Look out for the "poor boy working his way through college" or the "ex-service man trying to make a living." Ninety-nine per cent. of these stories are fakes. If the agent is honest, take his name and address and send your subscription to us. We will give him credit for anything due in the way of commission. If the canvasser is responsible, he will have no objection. Pay no money to strangers. We cannot be responsible for the work of unscrupulous men and women.

### PREMIUM WORKERS—ATTENTION

The following attractive list of premiums suggests splendid Christmas gifts. You can do all your Christmas shopping without one cent cost to you if you will interview those musical friends in your circle who are at present not subscribers to *THE ETUDE MUSIC MAGAZINE*. All the merchandise offered is standard and is well worth the little effort necessary to secure it:

*Manicure Roll*. Real leather, satin lined, seven pieces with amber handles trimmed with pink pearl, fine quality steel; only four new subscriptions

*Suede Envelope Purse* in blue, green, red, brown and rose; choose your color; only one new subscription

*Dainty-Maid Portfolio*, 11 inches by 5 inches; contains 12 envelopes and pad with pencil. You will be delighted with this handy accessory to the writing desk; only one new subscription

*Leather Desk Calendar with Memorandum Pad*, 3 inches by 5 inches by 1 inch; a fine ornament for the writing table or desk; only two new subscriptions

*Bridge Score*, Japanese wood fibre cover, extra pad and pencil, 3¼ by 7½ inches. Every bridge player will appreciate this gift; only two new subscriptions

### THE PRESSER PERSONNEL

Introducing our patrons to the highly trained members of our staff who serve them daily.



We introduce to our readers this month a quite interesting young lady, Miss Hope Stoddard, who as a member of the Editorial Staff of *THE ETUDE MUSIC MAGAZINE* handles a portion of the many manuscripts that must be prepared for publication in *THE ETUDE*, assists in the reviewing of books on musical subjects and answers many of the queries concerning violin problems that are not directed specifically to the violin Questions and Answers Department conducted by Mr. Braine.

Miss Stoddard, with her quiet, modest personality, is capable and gifted in her chosen field of musical work. It was with magazine work in view that Miss Stoddard specialized in journalism at the University of Michigan, but she did not relinquish music during this period, since as first violin in a college orchestra she was enabled to pay, in part, her way through college.

Her music study started at the age of five and for many years Professor Yunc, pupil of Joachim, was her instructor. She continued her violin studies under Professor Hans Letz at the Institute of Musical Art in New York City and while at this conservatory, she further increased her knowledge of the piano and of harmony and theory.

Poems by Miss Stoddard have appeared in the magazine, "Poetry" and in "The Poetry Review" of London.

Prior to becoming a member of the Editorial Staff of *THE ETUDE MUSIC MAGAZINE*, Miss Stoddard had practical experience in the organizations of "Boy's Life" and "The Golden Book."

*Salad Fork*. Sterling silver handle; worth-while gift for an appreciative housekeeper; only three new subscriptions

*Desk Set*. Three books—for engagements, notes and addresses—all in a stand; only two new subscriptions

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Remember these gifts are given for new subscriptions (not your own).

Send post card for circular showing numerous other gifts given in exchange for new subscriptions to *THE ETUDE MUSIC MAGAZINE*.

## A \$50,000.00 Investment for Etude Readers

Beginning with the January issue *THE ETUDE* Music Magazine will be printed in its entirety upon the finest modern presses, built exclusively for this publication. For over a quarter of a century *THE ETUDE* has been printed in the giant establishment of the George F. Lasher Printing Company in Philadelphia (whose plant is illustrated at right).

This is one of the finest plants in the world. Nothing is too good for *Etude* readers.

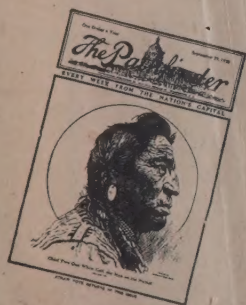
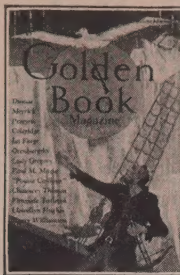
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Philadelphia, Pa.





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	<b>\$2.35</b>	
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